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HIT PARADER NUMBER 359, AUG. 1994

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IN MEMORIAM: KURT COBAIN 1 9 6 7 - 1 9 9

ome two months after his tragic suicide, it remains difficult to put the death of Kurt Cobain in proper perspective. To some, Nirvana's enigmatic frontman was the eloquent spokesman for Generation X. The rocker best suited in style and temperament for bringing forward the problems- feelings of alienation, anguish and despairthose his generation were experiencing. To others, he was merely a deeply troubled soul, a talented performer whose myriad personal weaknesses and inability to deal with either success or stardom marked him as a prime candidate for premature martyrdom. Yet, when news of Cobain's suicide hit the rock wires early in April, there was a near-universal agreement that once again the rock world had been robbed of one of its shining stars— a light that had perhaps burned too brightly and too quickly to survive the inherent pressures of public adula-

Ironically, at the time of Cobain's passing, **Hit Parader** had presented a feature on Nirvana which stated in its opening line that "Cobain has taken to stardom like a fish to dry land." In retrospect those words rang truer than we could have ever imagined. When the singer placed a shot-

gun in his mouth and pulled the trigger he was leaving behind a world that had become just too painful for him to deal with. Life in rock's fast lane— the dream of so many other musicians— was a living hell to Cobain. The constant stream of fan acclaim had the tempestuous singer constantly questioning his own worth, as well as whether his words were being properly presented and accepted by the millions who had christened Cobain their personal "messiah." For anyone, such responsibility would be cause for introspection— for Cobain it became a cross too heavy to bear.

"The fans really seem to get into what we're doing and what we're saying," he had said shortly before the release of the band's most recent album, **In Utero**. "I find that really great, and really strange. I wonder if they honestly know what the message is. I think about that a lot."

Cobain frequently seemed totally entrapped in his own personal universe of thought. Anyone who ever spent time closely listening to Nirvana's music knows all too well that the band's music, and Cobain's lyrics in particular, were far from the throwaway fluff so often associated with rock and

roll. In many cases those words seemed to be windows looking in on Cobain's troubled soul, artistic statements that were simultaneous yells of outrage and cries for help. That so many fans were able to personally relate to Cobain's painful ordeal speaks well of the singer's insight— and bodes ominously for the state of America's youth in the '90s.

"Kurt didn't want to be a spokesman for his generation," a spokesperson at Nirvana's record label admitted. "I think he was always uncomfortable with that. He would have been happier writing poetry by himself or making music in clubs where there was a personal feeling, an interaction, between himself and those he wanted to communicate with. I think he was never unhappier as a musician than when he ended up playing arenas with Nirvana on their last American tour."

Playing those arenas was certainly something neither Cobain nor his bandmates

"Kurt didn't want to be a spokesman for his generation."

embraced. But the simple fact of life was that if the band wanted to tour at all, the arenas became an economic necessity. It was hell for Nirvana to go out on a nightly basis and play their ear-blasting, yet intimate songs of love, life and personal turmoil in cavernous halls. In fact, those around Cobain reported that the singer had gone back to drinking and shooting heroin during the tour partly due to his depression, and partly due to recurring stomach problems.

"People think that we're rich rock stars," Cobain stated in one of his last interviews. "That's just not the case. When we started putting this tour together, we quickly found out that if we did it the way we wanted to do it, playing in medium-size places where we could see everyone and they could see us, we'd take a financial bath. Playing the big places just became a necessity."

It's unlikely that in Cobain's case, playing giant arenas was the straw that broke the proverbial camel's back. More likely, what pushed the singer over the brink to suicide was the difficulty he and wife Courtney Love were having in maintaining rights to their two-year-old daughter, Frances Bean. According to sources, officials from the

Seattle child welfare agency had been investigating the couple's rumored drug use, and talks were underway that may have eventually led to the child being taken away, due to Cobain and Love being "unfit parents." This situation apparently was what rested at the heart of Cobain's despondency on that tragic day in early April. Supposedly he had experienced a falling out with bandmates David Grohl and Krist Novoselic in the weeks prior to his death, stating that Nirvana had gone as far as it could or should. But unquestionably it was his domestic problems that rested most heavily on Cobain's troubled soul.

"His wife and child were everything to him," a friend related. "I know a lot of people around him hoped that having the baby would give him more strength than he had in the past. He was always such an emotional guy, a very delicate person in many ways. It didn't take much to push him over the

edge. When he got married we all saw it as a good step for him. We all thought the baby would give him the reason for going on. I guess we were all wrong."

What is it about rock and roll that seems to attract so many "delicate" souls? How ironic that Cobain died at

the age of 27, the same age that saw both Jimi Hendrix and Jim Morrison die. Has rock become the last great poet's escape; the forum through which the best creative minds of our generation must speak? Certainly Kurt Cobain was a unique and special talent, a singer/guitarist/songwriter who saw both the sadness and the wry humor in the world around him. Ask anyone who ever had the pleasure of spending time with Cobain and their words will most likely be the same; here was a guy who gave a damn. He cared about the right social issues, about the people who listened to his music, about his family and his friends... he just didn't care enough about

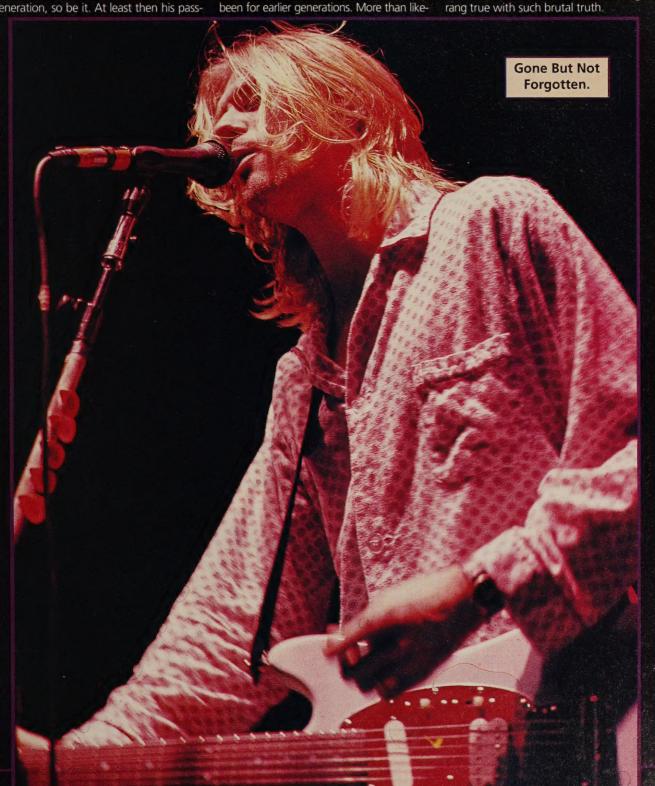
In the three short years that Nirvana reigned at the top of the rock world, they made a musical statement for the ages. Perhaps no other hard rock band better captured the attitudes of their era better than Nirvana. From the moment *Smells Like Teen Spirit* blasted the band into public consciousness around the world Cobain knew there was no turning back. There'd be no returning to the underground status the band enjoyed during their early recording career.

Whether they liked it or not, they were bound to be something big— something important. Of course, things can get carried too far, and some press statements comparing Cobain to John Lennon or even Jesus Christ seem a little out of perspective. But there's no denying one fact; Kurt Cobain and Nirvana made special music at a very special time in American history. They were the eyes, the ears and— most importantly— the voices of a young generation that was being too often taken for granted. If Cobain served as a sacrificial lamb in order to create more interest in this generation, so be it. At least then his pass-

ing will not have been in vain.

There are those fans who are angry at Cobain for leaving them behind, for taking the "easy" way out when there was still so much to be said, so much more music to be made. Nothing can make the pain these fans feel go away. Death has always been a cruel but important part of rock lore. It serves to elevate the mildly talented to stardom and the truly talented to instant martyrdom. Perhaps Cobain is deserving of being his generation's fallen martyr as Dean and Monroe, Hendrix and Morrison, Joplin and Rhoads, Bonham and Lennon have been for earlier generations. More than like-

ly, however, he would have shied away from such responsibility, believing it to be not only trite but irresponsible. Perhaps the greatest legacy that Kurt Cobain can leave behind is the sad lesson that seemingly every generation must learn for themselves. It is the lesson that one man's success may be another man's prison. That the pain of flying too high must never be combated by drugs or drink. Let the strength of Nirvana's music be his legacy, not the unfortunate weaknesses of the man that created it. "I don't expect that I'll live to see 30," Cobain once stated. How unfortunate that his words once again rang true with such brutal truth.



WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 210 ROUTE 4 EAST, SUITE 401, PARAMUS, NJ 07652

In my opinion Guns N' Roses are a band well on the top and holding. For many years Axl has been delivering great music along with the others, and is not about to stop. There's no way a band could have made it that far while being fronted by a wuss. Some people may not like him and the rest of Guns N' Roses, but remember the people who do. Since G N' R is my favorite group, I think I should be able to defend AxI when I can. But I would also like to defend my other favorite groups like Anthrax, Metallica and Pearl Jam. I hope I'm not wasting my time because I think people should be able to voice their opinions, even us heavy metal deadheads.

S.A.N. Independence, MO

Censorship dicks are at it again. First it was music, now it's TV. When are these people gonna realize it is the breakdown of the family and not music and TV that are the cause of society's ills. Also the media at both the national and local levels continue to say that young people, especially teenagers are the reason that crime and drugs are rampant in this country. But that just isn't so! Also I get sick of seeing black people used as scapegoats in the crime scene. I'd like to also say things in life are disappointing and Metallica has helped me get my anger out in a nonviolent way more than a few times.

Blaine Whorton Bastrop, LA

I'm pissed at Pearl Jam and Pantera. I've listened to these bands for a long time and intend to listen to them a lot longer. They are two of my favorite bands. The reason I'm mad is because they're coming to my city for a show and went to a place so small that Pearl Jam sold out in 29 minutes, and the place holds 9000 seats. Pantera went to a small bar, and even if I could get tickets, I am underage. I hope in the future these bands go to coliseums, stadiums or big music halls. These guys could sell out the big places, but I'd have a better chance of getting tickets and I could pay normal ticket prices and not \$150.00 per ticket from a scalper.

Dan Chorba Cleveland, OH

As a musician, I'm very aware of how much stress is put on music groups as far as the public eye is concerned. Your lives, hobbies, tastes, etc. are printed in every magazine across the world. Painting a respectful and mature picture of your music and life is very important. Even if you're not trying to be a role model, you're constantly thought of as one. I notice Dave Mustaine's not in many articles because he has to devote time to his family, which means more to him than doing some interview. I'm glad he knows where his priorities are and puts his family first. Countdown to Extinction really hit home. I feel like Megadeth finally found themselves and their future. A lot of people are saying they sold out—that's crap. The songs were both educational and full of reality. Especially Foreclosure of A Dream. For any of us who have made mistakes in life that we regret, this song was ours. And Dave, it was great seeing you so involved with the Presidential race of '93. It's about time one of our kind showed the world we're not a bunch of burned out, drug crazed, headbangers who have no conception of what goes on. I've gained a lot of respect for Megadeth and their music. Keep up the good work.

Eric Prestan Chesterfield, VA

Radio stations have no respect for bands. Pearl Jam fought for their song *Black* not to be overplayed. When I turn on my radio I heard *Black*. They also overplay songs and then people get sick of them and end up not liking the band. I like Aerosmith as much as the next guy but if I hear *Cryin'* one more time I'll hurl. That's a perfect example of how radio wastes bands, so naturally I'll probably end up being sick of Aerosmith and not even knowing what other songs they sing.

Krystal Peirce

Nikki Sixx is the world's biggest scumbag. I don't know what Andy Secher thinks but his interview (April '94) with Mr. Sixx was the biggest load of crap I've ever read in my life. To think I once worshiped the S.O.B.. Nikki has a lot of gall to say The Crue's former songs were "pussy songs". Well, they liked those "pussy songs" when they brought in the dough and a slew of diehard Crueheads, didn't they? Don't even try to give us this bull, Nikki that you wrote those songs for Vince. You have never been one to take kindly to orders or authority. You just wanted to please yourself first. And I know that from every interview I've ever read about you. You've turned Motley Crue into another grunge band. Hooligan's Holiday makes Eddie Vedder sound like Mariah Carey. I heard it on WSOU-New Jersey and even the DJs, after hearing the song for the first time, were appalled and wondered, "What was that crap?" Then they played the "real" Motley Crue Too Young To Fall in Love (one of those "pussy songs"). I once defended Nikki against people who called him a self-centered jerk and told them they didn't understand. Now I understand— the band used Vince for his looks, charm and stage presence and rock star quality. Then when they thought they milked him for what he was worth, they fired him. If it wasn't for Vince, Motley Crue would be nowhere. If Hooligan's Holiday is a representation of Motley Crue's future, then you don't have one as far as I'm concerned. Vince Neil, now that's a REAL man and he'll have continued success. Plus he hasn't lost any respect from the rock community-he's the only one who's being truthful.

A disgusted ex-Crue head Jennifer

Thanks for your article on Black Sabbath in April 1994 25 Years of Metal. I was surprised to see it. I know a lot of people will write Sabbath off now that Dio and Ozzy are gone. But they've got one of their strongest lineups right now— Tony lommi, (guitar, original member), Geezer Butler, (bass, original member), Tony Martin (vocals, who has now sung on four discs), Bobby Rondinelli (drums, ex-Rainbow, ex-Quiet Riot, ex-Doro) and Geoff Nichols (keyboards, member since '80). I have the new disc, Cross Purposes. And it's awesome, so please continue to bring us more Black Sabbath.

Mike Clifton Savannah, GA

I really think you should have more stuff on Nirvana and Stone Temple Pilots, and get rid of all those nobody bands like the Big F for instance. Who the hell are they anyway? Aerosmith has no business being in **Hit Parader** magazine. They are NOT a metal band. To STP, you guys are absolutely terrific.

G

Thanks for putting an article of Type O Negative. It brought back a lot of memories. I was born and raised in Brooklyn and then moved to California. I brought **Hit Parader** and saw Type O. They're a Brooklyn band. Thanks **Hit Parader** for being the only magazine that brought back memories. I wish I was in Brooklyn seeing Pete Steele of Type O Negative.

Rachel Canoga Park, CA

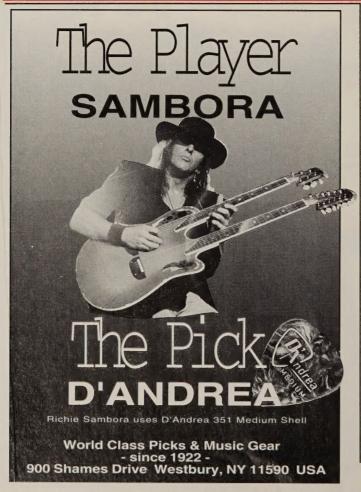


THE INFORMATION CENTER

zzy Osbourne has once again pushed back the release of his new album, X-Ray. The disc, originally intended for a May appearance, was first delayed to August and then to mid-fall. The reason, you ask? Apparently, Ozzy is in the process of putting together a new touring band (so much for his retirement, huh?) and he wants to have that group appear on at least two of the new disc's tracks. It's already known that the Oz' "old" band, featuring guitarist Zakk Wylde and drummer Randy Castillo played on most of the songs, and that guitar great Steve Vai con-

tributed some potent licks on a few others. With any luck, a new Ozzy tour will follow immediately after **X-Ray**'s release.





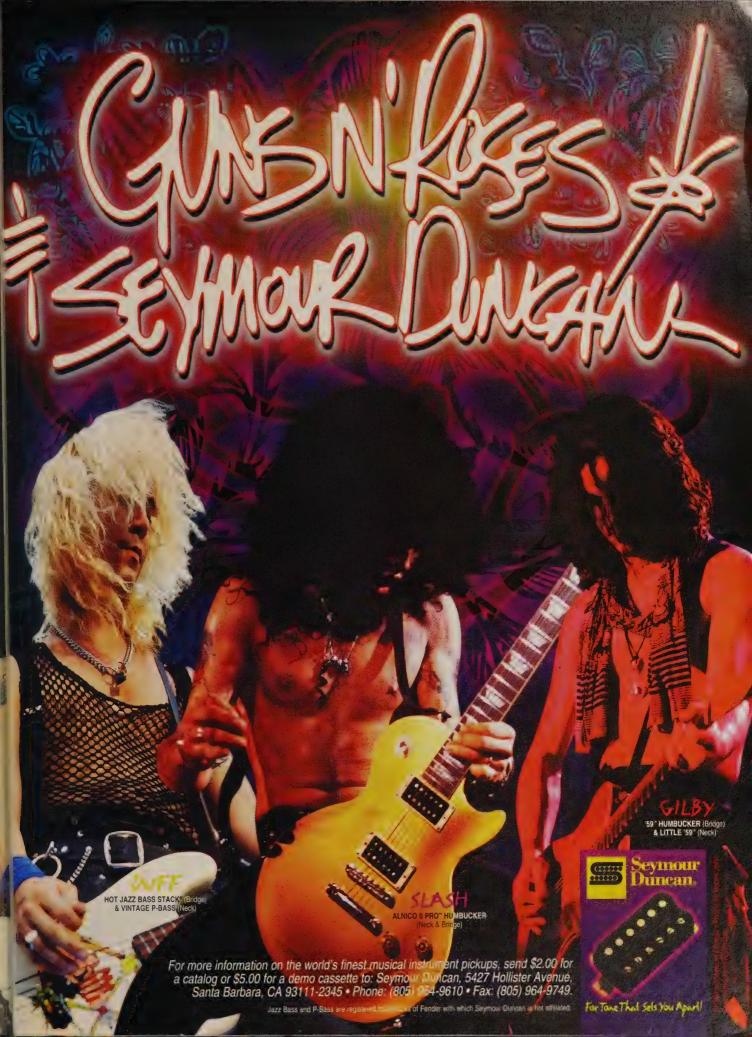
Stone Temple Pilots have completed recording their second album. Working again with noted producer Brendan O'Brien (who produced the group's multi-platinum debut disc, **Core**) the band worked hard and fast, putting down the complete album in less than two months. According to guitarist Dean DeLeo, the band's new material is just what STP's fans might expect. "There's a little bit of everything," he said. "It's like the first album that way— just that this one is better in a lot of ways."

Neil have parted ways. It was well known during the last stages of Neil's first solo tour that Stevens felt a little limited in the band's two guitar lineup. So last March, he decided to split to work on solo material while Vince and his boys have decided to continue on as a four-piece. Expect the second album from the Vince Neil Band later this year. There's no word on when new music from Stevens might be heading our way.

The rumors continue to heat up concerning a proposed "Led Zeppelin" reunion. We used those quotations marks because apparently while guitarist Jimmy Page and vocalist Robert Plant have agreed to perform a number of acoustic shows together, they don't want to use the hallowed Zeppelin name. Still, the mere fact that Page, Plant and Zep bassist John Paul Jones may be getting together is obviously big news, no matter what they may choose to call themselves.

TIDBITS & ASIDES: Is Woodstock II fast becoming a reality with the likes of Metallica, Aerosmith and Guns N' Roses jumping aboard?...Is Guns N' Roses working on some new studio material they hope to release by year's end?...Is Poison running into some unforeseen problems in getting their new album released?

Next month in this space: Lou O' Neill Jr.'s *Front Pages*!





BY ROB ANDREWS

ach month, **Hit Parader** sojourns back in time with a rock star to learn about his early years. This month's time traveler is metal's leather-lunged vocal legend, Ronnie James Dio.

Think about it. How many heavy metal

stars can brag about recording and touring consistently in four different decades? That's just one of the claims to fame enjoyed by Ronnie James Dio. This Cortland, New York native began his recording career back in 1969 with the band Elf, a group that once featured current Motley Crue manager Doug Thaler on keyboards. Dio recorded two major label albums with Elf, and while the band's style was far from the pedal-to-the-metal sound that would later become his calling card, the seeds of RJD's future musical excesses had already been sown. But despite the band's creative style, Elf never made much impact on the rock scene. In fact, after struggling with Elf for a number of years, luck would finally fall Dio's way when Ritchie Blackmore, fresh from his departure from Deep Purple, would hire the entire Elf band (sans their guitarist) to form Rainbow.

"Ritchie was familiar with Elf because we had played a number of shows opening for Purple," Dio stated. "We had developed a good relationship and he admired my voice while I, quite naturally, admired his abilities on guitar. So when he split from Purple, forming a band together was a rather natural occurrence."

To say the least, Rainbow had their ups and downs

over the years. The mercurial Blackmore and the headstrong Dio often locked horns on both ego and musical matters though they both still insist that their mutual admiration society remained strong. Finally, after recording a series of albums with Rainbow, including Rainbow Rising and Long Live Rock & Roll, Dio split to pursue new career challenges. Little did he expect that a great opportunity would practically fall in his lap when shortly after Ozzy Osbourne departed from their fold, Black Sabbath contacted RJD about taking over their vocal helm. It was an opportunity that literally carried Dio somewhere over the rainbow.

"I had long been a fan of Sabbath's," he said. "I felt their musical direction, the clarity of their musical vision was unique in the rock world. I had followed their progress over the years, and I was aware that they were having some problems with Ozzy. But it was still something of a surprise when they contacted me. After all, here

RONNIE
JAMIES
DIO

Ronnie James Dio: "It was a surprise when the quintessential British metal band called this guy from upstate New York."

was the quintessential British heavy metal band, calling on this guy from upstate New York."

Dio quickly solidified his stellar reputation with two brilliant albums with Sabbath,

including **Mob Rules**, one of the best discs of the Sab's long career. But shortly after their second disc was released, Dio again began to have personality conflicts with his fellow musicians— most notably Sab guitarist Tony lommi. RJD sensed it was time for him to step out on his own, and within months he had formed the first version of Dio and signed a big buck recording deal. For the next eight years Dio was to release a string of full-blast, pedal-to-the-metal discs including **Holy Diver**, **The Last In Line** and **Sacred Heart**, each of which was to further solidify Dio's rep as the king of leather lunged rock vocalists.

"Things just didn't work out with Sabbath the first time around," Dio said. "There were so many little things that they did just to annoy me. I later realized that

we were all being incredibly silly. I think the music we made together was truly outstanding and I'm very proud of my Sabbath association. But I always wanted to be the man in charge— one who called the shots. I got that chance with my own band, and I must say, I think I made the most of it."

When Dio's musical direction began to wander in the early '90s after the band had undergone a seemingly never-ending series of roster changes, RJD decided to take a break and do what many rock experts had deemed "unthinkable"— return to Sabbath. Their collaboration together, Dehumanizer, proved to be one of the year's most impressive metal albums, but once again personality clashes ensued, this time spurred by lommi's decision to join the festivities at Osbourne's 1992 "farewell" concert. Soon after that, Dio split Sabbath once again to reform a new version of his own band and release a new album, **Strange Highways**, that presents the most vital and streamlined Dio sound in a long, long time. After more than 25 years in the metal meat grinder, Ronnie James Dio has shown he still has what it takes to get the job done.

"We've taken away the keyboards and the other musical distractions this

time," he said. "That's the kind of music I really love. It's hard rock for the '90s— perhaps a little more negative and realistic than what I had done in the past, but still great rock and roll."

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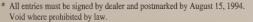


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BY JEFF KITTS

TOMCAT ALLEY/Sega CD/Sega

Up to now, Sega CD games have either been standard cartridge games with good sound (Ecco The Dolphin), cartridge games interspersed with meaningless full-motion video footage (Cliffhanger), full motion animation with very little player control (Road Avenger) or semi-interactive full-motion video games (Ground Zero, Texas). Suffice to say, there has yet to be a game that not only takes full advantage of the Sega CD capabilities, but also provides as much fun as some of the great Genesis titles. Sega's new Tomcat Alley could very well be that long-awaited first truly awesome game for the Sega CD.

Not just your ordinary flight sim, Tomcat Alley puts you in the

cockpit of a real, heavily-armed F-14X Tomcat fighter plane and sends you on various missions where you engage in dogfights against enemy MiGs, destroy ground targets and rescue downed pilots. But the best thing about Tomcat Alley is the fact that the entire game consists of actual Top Gun-style Hollywood footage that still allows for a great deal of interactivity. If you think locking on to an enemy plane and blasting it out of the sky is fun with traditional fight sims, wait till you use your sights to target a real fighter plane, then launch a real heat-seeking missile and, if your aim is good, watch a real

plane get blown to fiery bits. Nothing comes close to that kind of satisfaction.

And not only is **Tomcat Alley** a blast to play, it's a treat to watch as well. The quality and editing of the footage is outstanding, the sound's top-notch and the explosions so real you'll think your TV is on fire. The interactive controls are quick and responsive (no CD "loading time" crap) and about as *real* as you can get (although, of course, you can't actually steer your plane, but you can control just about everything else). **Tomcat Alley** offers an endless number of possible outcomes for each dogfight or mission depending on your performance, allowing the plot of this pseudo-"movie" to unfold in various ways.

It's games like **Tomcat Alley** that make the **Sega** CD finally worth its \$200+ price tag.

GRAPHICS: 9.5/ SOUND: 10/ CONTROLS: 8/ SAVE: yes/ OVERALL: 9.5

TURN AND BURN: NO-FLY ZONE/SNES/Absolute

Like the incredible **Tomcat Alley**, **Absolute's Turn And Burn: No-Fly Zone** for the **Super Nintendo** also puts you in the cockpit of an F-14 Tomcat fighter plane. But unlike **Tomcat Alley**, **Turn And Burn** is more of a standard (although excellent) flight sim. Each mission in **Turn And Burn** is pretty similar: you take off from an aircraft carrier in the middle of the ocean and fly around in search of enemy bogeys, knocking them out either with chain guns

or radar-guided air-to-air missiles and, when all enemies have been eliminated, returning to the carrier (before running out of fuel or being shot down, of course).

Like most flight sims, **Turn And Burn** offers a great deal of coordinates, gauges, computer radar systems and assorted mathematical mumbo-jumbo. Thankfully, all the radar blips, data, degrees and angles takes little time to get used to, and really doesn't get in the way of engaging in some cool ship-to-ship gunplay.

The graphics are detailed and very colorful, the perspective realistic and the game play smooth (prepare to hold on to something when you make your plane do a dizzying 360-degree loop). More combat-action game than flight sim, **Turn And Burn** is a quality title for those who just want to take out a few enemy MiGs, not overload their brain with complicated computer data and compass readings.

GRAPHICS: 8.5/ SOUND: 7.5/ CONTROLS: 8/ PASSWORD: yes/ OVERALL: 8.5

SUB-TERRANIA/Genesis/Sega

If you're one who appreciates a good, solid shooter game but are tired of the same old outer space adventures, then **Sub-Terrania** might just be a refreshing change. Like most space shooters, **Sub-Terrania** features lots of futuristic combat in an otherworldly setting— the only difference is that **Sub-Terrania** takes place in an underground, underwater universe.

With each mission, you must guide your vessel through the water, blasting various breeds of robots and creatures while per-

forming special tasks, like rescuing stranded miners. In fact, trying to complete these jobs are what keeps **Sub-Terrania** from being just a generic shooter. At all times you must keep an eye on your fuel and shield, sort of like **Ecco The Dolphin** (with lots of guns).

The graphics are nice and colorful with good detail, and the controls handle well (although the force of the water makes it difficult to stay still while shooting). **Sub-Terrania** is a difficult game and it'll probably take some time before you even figure out what you're supposed to be doing in each mission—but that only adds

to its sense of challenge and intrigue. Good stuff. GRAPHICS: 8.5/ SOUND: 8/ CONTROLS: 8/

TIME TRAX/SNES/T*HQ

PASSWORD: no/ OVERALL: 8

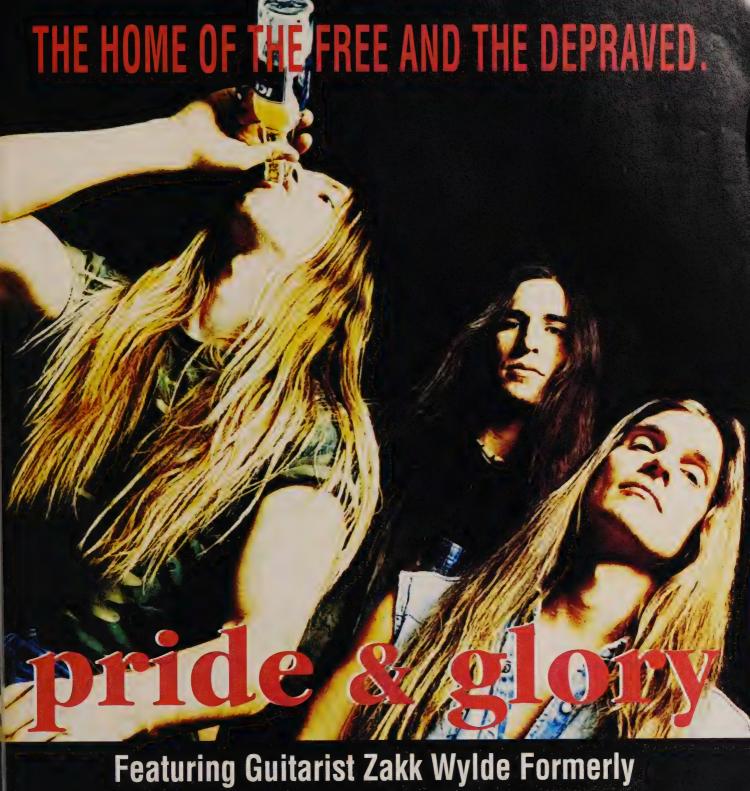
It's about time **TH*Q** finally woke up and realized that, if it wants to compete in today's heavily overcrowded 16-bit video game market, it has to produce games better than its rather pitiful earlier efforts (i.e. **Wayne's World, Home Alone 2**). And while **Time Trax** (based on the fantasy TV show) might not be a stunning achievement, it's still head and shoulders above anything the company has ever done.

The game takes place in a rather hard-to-follow futuristic TV/action-adventure/time travel setting, but the bottom line is that **Time Trax** is a fairly generic combat/platform/shooter (along the lines of **Rolling Thunder** for the **Genesis**). Getting through each stage is a matter of shooting everything in sight (including armed thugs, policemen and robots) and collecting health and bonus power-ups along the way. The stages are big and enemy gunfire comes at you from all angles, making it difficult to complete a level without being gunned down a few times. The graphics are good, though a bit cartoonish, and the controls are top-notch. Nothing superb, but a decent cart nevertheless.

GRAPHICS: 8/ SOUND: 7.5/ CONTROLS: 8.5/

ocking them out either with chain guns PASSWORD: no/ OVERALL: 7.5





of Ozzy Osbourne's Band

A band dedicated to life, liberty and the pursuit of beer The self-titled debut album includes: Losin' Your Mind" and "Horse Called War.











BY RICH SMITH

When you spend more than a year traveling around the world, living out of a suitcase and changing hotels on a nightly basis, it's rather easy to develop a serious case of road fever. Sometimes you forget who you are let alone where you are, and the faces and places around you slowly begin to blend into a single netherworldly blur. There's only one place that provides a quick remedy for such a "disease"the concert stage. It's the oasis in a desert of constant movement, the one constant in an ever-changing world. For Aerosmith, the pros and cons of life on the road have long-ago stopped being an issue. Steven Tyler, Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer estimate that they've spent the cumulative total of over three years doing nothing else but getting on and off planes and trying to grab a few hour's sleep in the cramped quarters of a tour bus. But such is the price you pay to be one of the most renowned and revered bands in the rock world. With fans around the planet clamoring for the opportunity to see your shows, there's only one way to satisfy those demands— by hitting the highway.

As Aerosmith's never-ending road jaunt in support of their latest multiplatinum platter, Get A Grip, winds on, it seems as if the boys in the band have established a road rhythm that allows them to function as normally as one can in what is, at best, a difficult environment. Of course, when you have a staff of assistants able to take care of business for you, a well-trained crew ready to respond to your every wish, and the ability to travel "first class" all the way, life on the road isn't exactly akin to being stretched on the torture rack. Yet after more than 20 years of touring, there are days when even Tyler admits he just doesn't feel

like getting out of bed.

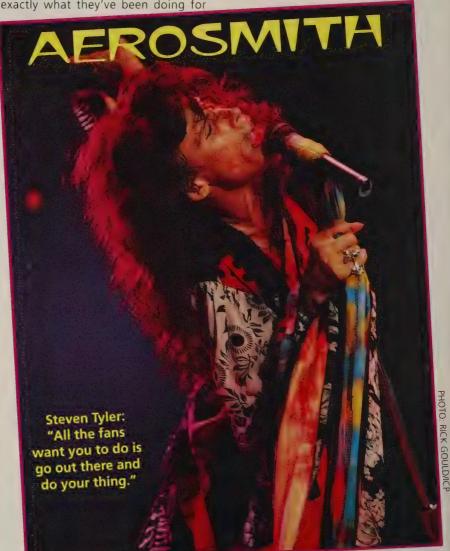
"Nobody who's paid their money to see your show wants to hear that you've got the flu, or that you didn't sleep well the night before," the singer said. "All they want is for you to get out there and do your thing. They've got the right to demand that. And as you look back, how many shows have we ever missed? We know what the audience wants, and we know how to give it to 'em.'

There's no question that no band can give the fans exactly what they want on a night-in, night-out basis like Aerosmith. The word "professionalism" comes to mind when watching this band operate like a well-oiled machine. Seemingly nothing is left to chance, from the food served in their pre-concert dressing room to the tuning of Joe Perry's guitar. When Aerosmith takes the stage in front of 15,000 screaming fans, they know all they've got to do is plug in, turn the volume up, and let it rock— which is exactly what they've been doing for

them do go wrong. It makes our job real easy. We get all the credit, but without those people, we'd never be able to put this show on.'

With a set that often stretches beyond two hours, presenting material from as far back as 1973's Dream On through 1994's hit Amazing, Aerosmith have pushed their 40-plus year old bodies to the max at every show. But rather than getting tired by the road grind, the band actually seems to be getting stronger. Tyler attributes this phenomenon to two things; a smart touring schedule and the group's ability to take care of themselves after decades of self-abuse.

"You can't go out and play six shows a week and keep on goin'," he said. "If you do that you'll just drop in your



more than 250 shows on five continents over the last 18 months.

"We've got the best team in the business," Perry said. "Everyone from the road crew right up through management are the best. It's amazing to think how many things can go wrong on a nightly basis, and how few of

tracks. We learned a long time ago that if you plan the tour intelligently, you actually look forward to getting on stage each night. On top of that, when you look at us up there, you can tell that we're taking good care of ourselves. We're all in great shape and we're having a great time. Who knows? Maybe we'll just stay out here forever."

collective soul

RUMORS



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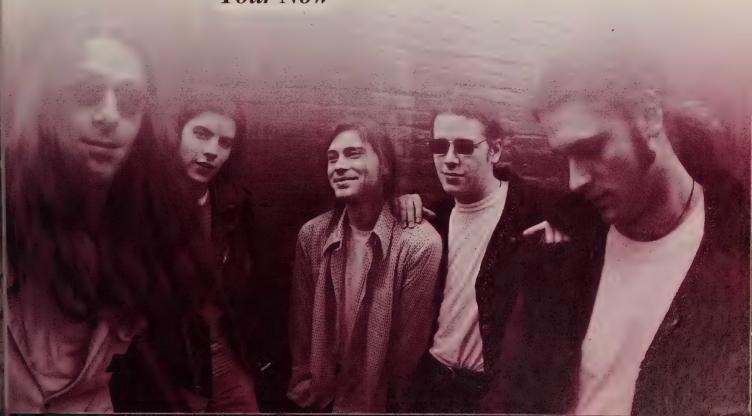


Catch the "Shine" video on



and William

On Tour Now





BY BILL WEBBER

ENGINES OF AGGRESSION

Sometimes it seems as if the forces-that-be in the record industry are little more than a flock of sheep— a group of relatively spineless individuals who will gather soned quartet, who despite the freshness of EOA have over a decade's cumulative experience in the rock wars.

"We've had our share of past failures in the band," Schaffer said. "I was in a band called Tomorrow's Child that was signed to Arista for a number of years, But they tried to strangle us. We never got an album out. An experience like that sours you on the music business. It makes you wonder what the hell the people who run things are thinking. Then, when you're in a band like this, and you start having all the big labels chase you, your mind starts to race. You don't know how to react.'

Rather than jumping at the first— or even the biggest— offer that came their way, Engines Of Aggression took their time, listened to the biz chit-chat the labels offered, and waited for a label that really understood the off-beat personality that makes this band thrive. Finally, they found their perfect match, Priority Records,

sounds like such a basic thing, but you'd be amazed at the iron fist that some labels try to have over a band. They'll go so far as to try and make you change lyrics and song titles because they don't fit into their 'corporate image.' Well, why the hell would you sign that band in the first place? We knew that the label we signed with this time would have to understand us, and part of that understanding was knowing that we had to do things our own way.

By doing things their own way Engines Of Aggression have constructed one of the most spontaneous, raw, unrelenting albums of the year. Obvious comparisons to the likes of Nine Inch Nails and Ministry must be made, but EOA's creative utilization of audio sampling, industrial tones and metallic rhythms serve to separate them from any of their musical brethren. Such tracks as Animals, Illusion Is Real and Slippin' Away bristle

Engines Of Aggression: "When you start having some success, you don't know how to react." together for protection PHOTO: MITCH TOBIAS with go-for-the-throat lyrics and made

as soon as they get a whiff of anything even remotely "dangerous." In the case of L.A.-based rockers Engines Of Aggression, this four man industrial metal unit has served as the Big Bad Wolf scaring the living hell out of A & R departments from coast to coast. In this particular case, however, EOA's uncompromising, toughas-nails sound has served them in good stead in terms of label relations, because as soon as one "sheep" caught wind of this band's act, the rest of the flock almost immediately followed. In fact, shortly after vocalist Tripp, guitarist Rik Schaffer, bassist Bulldog and drummer Craig Dollinger played their first gig in El Lay in late 1992, no less than half a dozen major labels were banging on the band's door. Such a response has served to amuse this sea-

"We've had our share of past failures

in this band."

their move. It wasn't that the label

promised them the moon— it was more a

situation where the label folks just

promised to give the band enough rope to hang themselves. In other words, they handed EOA the keys to the recording studio, gave 'em enough money to pay a few bills, then got the hell out of their way. This kind of artistic freedom was exactly what these guys were looking for as they recorded their debut album, Speak.

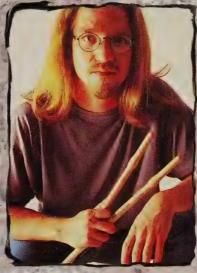
"We loved the idea of being in control of our own music," Schaffer said. "That and instrumental attacks that will make those little hairs on the back of your neck stand on end. This is music that uses cutting-edge technology to the max, but it doesn't forsake basic rock principles along the way. It is this unique blend of the old and the new that helps elevate Engines Of Aggression to their current "buzz" status as one of rock's next-big-things.

You can be into technology without turning your back on rock and roll," Tripp said. "We don't mind using a drum machine on some tracks, but that doesn't mean that our music is souless. We're just playing music that comes from our heart. We're not trying to fit into any artificial 'alternative' scene, which has become just as polluted and contrived as the pop/rock scene was a few years ago. This is heavy music with industrial overtones. It may not be for everybody. But for us it's reality."

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HEAUY METAL HAPPENINGS

Motley Crue's Nikki Sixx admits that he feels vindicated by the showing of his band's self-titled new album. Following the firing of Vince Neil in 1992, there were those who felt the Crue were finished— especially in light of the band's long absence from the rock scene. But Nikki and the boys quickly proved those nay-sayers to be wrong. "We didn't set out to prove anything other than that we're a great rock and roll band," Sixx said. "But having the fans react to the album so well has been great. It makes me smile all the time."



Van Halen are hard at work on their new album, **The Club**. According to vocalist Sammy Hagar, the album is going in a very hard rock direction, but that doesn't mean there won't be the by-now-traditional VH Top 10 hit single contained in the package. "When Eddie and I get together, we tend to pull out the guitars and make loud music," Hagar said. "It's later that we start coming up with the more detailed melodies and interesting song structures. But on our albums, there's room for everything."



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TYPE O NEGATIVE

Speaking of Van Halen, it seems that their former vocalist, David Lee Roth, still hasn't given up hope of one day rejoining the platinum coated quartet. In fact, quite recently reports of a supposed VH breakup filled the rock gossip lines, and there were some who believed that ol' Dave himself was the one who started the idle chatter. It is known that Roth's manager had approached Eddie and the boys about a possible reunion tour late last year, and was quickly shot down in flames.

Slash: Looking for some action?

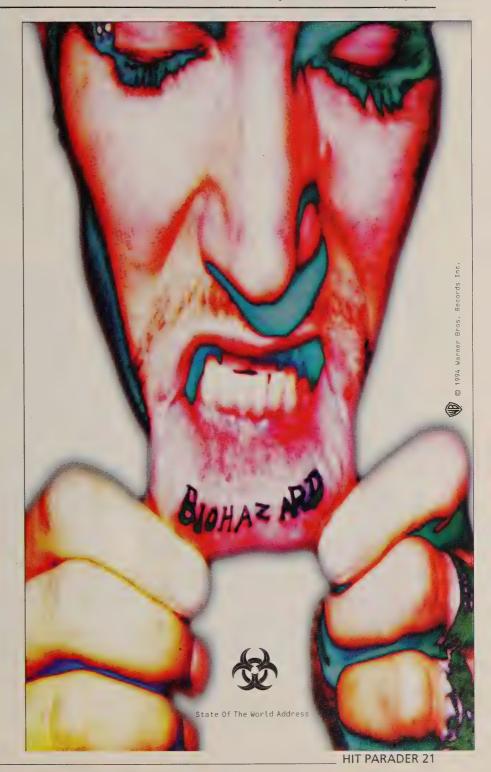
Rumors continue to fly that Guns N' Roses are sick and tired of sitting around with little or nothing to do. Not only are the boys supposedly planning on going back into the studio any day now to record songs they've been rehearsing since February, but there's also talk that they might show up for a few "surprise" gigs in late summer, perhaps to be highlighted by a headlining performance at the oft-discussed Woodstock II show in upstate New York this August. Everything is still very hushhush, but Slash has told confidants that something will be happening with the band in the near future, and that's good enough for us.

"That's never going to happen," Eddie Van Halen said. "There's no amount of money, or no cause good enough to make us do that."

Soundgarden have been receiving some heat from long-time fans who believe the band has gone "soft" on their latest album, **Superunknown**. While the disc has received almost universal praise, and has already become the Seattle quartet's most successful effort ever, guitarist Kim Thayil admits that he's heard from those who are concerned that these grunge masters have "sold out" to the commercial market. "Yeah,

I've heard that," he said. "But I really find it silly. We have tried a few new guitar textures on this album, and the songs have more diversity. But we've already done the 'turn it loud and let it go' approach. We're still loud, but there's more going on in the music now."

Stone Temple Pilots report that they're making steady progress on their second album. Working with noted producer Brendan O'Brien (who produced the band's multi-platinum debut, as well as Pearl Jam's most recent disc) the group has already laid down five complete



Jackyl's Jesse James Dupree has been astounding friends and bandmates alike with the power of his performance on the band's soon-to-be-released second album. The rude, lewd and often nude vocalist has been belting out tunes with reckless abandon according to bandmate Jeff Worley, who reports that the new album blows away the group's million-selling debut. "Jesse's been amazing in the studio, and I think we all feel more comfortable in there this time," he said. "It's not all a new experience for us, and that makes a big difference."

tracks and plan on recording at least seven more for the album due out in early fall. "It's hard to say which direction things are going," guitarist Dean DeLeo said. "We just go in, have fun, and then listen to what we've done. Just like last time, each song is totally different than the last one we did.

Ozzy Osbourne is still wrestling with the decision whether or not to tour in support of his latest album, X-Ray. According to long-time guitarist Zakk Wylde, Ozzy is "bored to tears at home", yet no definite decisions about his road plans have been made. It's our bet (and Wylde's too) that sooner or later- most likely sooner- Ozzy will

get bitten by the road bug once again, and while he may no longer do yearlong world-wide road treks, he will tour again. "Ozzy isn't that happy just hangin' around his house," Wylde said. "He loves his kids and his wife, but he needs something to keep him busy. The guy doesn't even have a hobby."



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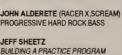


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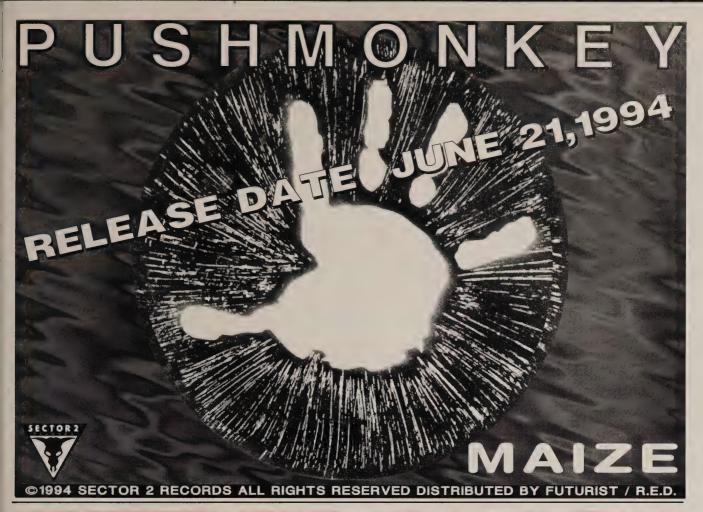


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Megadeth have begun pre-production on their still-untitled next album. The disc; which the band's label would like to have out by year's end, is said to feature the group going in a more experimental direction. Yet, those who have visited the band's rehearsals state that it's by far the heaviest music the Mega men have ever played. It'll be fascinating to see exactly where main man Dave Mustaine chooses to direct the Megadeth metal machine. More than likely, it'll be straight towards another platinum album.

While the label folks will never admit saying it, they're more than a little worried over the amount of time that Queensryche have taken in completing their new album. It's now been three

years since **Empire**, and as anyone with ears knows all-too-well, the rock scene has changed big-time during that period. While no one doubts that the band's next LP will be brilliant, there is talk that per-

haps the 'Ryche has missed their "window of opportunity" to reach massive stardom. We'll just have to wait and see... latest talk is that the group's longawaited new disc will be out in late fall.

































































































































































































































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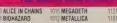
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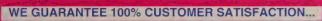


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otley Crue are once again a lean, mean rockin' machine. As proven on their self-titled new album, this sure ain't no "oldies" band, a group attempting to rekindle the lost spark of their '80s musical dominance. This is both figuratively and literally a "new and improved" Crue, featuring a harder and heavier sound and a reconstructed lineup of Nikki Sixx, Tommy Lee, Mick Mars and new vocalist John Corabi. If you think you already know what Motley Crue are about— forget it. If you think you've outgrown the band's pop/metal anthems— think again. Motley Crue may no longer be the new rock kids on the block, but like such seminal forces as Aerosmith, they've now matured to a new level of both artistic expression and musical aggression. Recently we got together with the band to discuss the inner-working of this new Motley music machine.

Hit Parader: Have you heard any response from musicians in other bands about the new album?

Nikki Sixx: The word has been so good it's been stupid! Friends of mine are calling up and saying things like "you guys are geniuses." I ask them what they mean and they say, "The music really rocks. You made the right move at just the right time." I've got to tell them that we didn't really plan that move. It was just something that happened, but it's great that the response has been as strong as it has.

John Corabi: The response from musi-

cians has been really good, but the response from the fans has been even better. One of the things we made sure to do while we were up in Vancouver recording the album was bring in some of the kids who were hanging around outside of the studio and let them hear what we were doing. Some of them were still a little upset about what had happened with Vince, so Nikki would talk to them about that, then invite them to hear some new songs. Every one of them left that studio totally blown away. Then when we went down to L.A., we had a local radio station,

KNAC, run a contest where kids could win the chance to hear some new music. We'd give 'em a ballot sheet and let them help us choose what songs to put on the album.

HP: Did you get some unexpected responses?

NS: We'd play them three songs, and then we'd ask them to pick their favorite. If we had thirty kids there, we'd end up with ten choosing each song. It had to make you laugh. We'd play 'em *Hooligan's Holiday, Uncle Jack* and *Power Of The Music,* and

Mikki Sixx

HIT PARADER

the votes always turned out even. It really started to confuse us a little, especially when the kids started changing their votes around. It made us feel really good that they felt the material was so strong. It gave us a lot of confidence.

HP: Do you mean to say that Motley Crue lacked confidence?

NS: When Vince left the band, he hurt a lot of people's feelings by putting down

albums for me. I'll be looking at photos of them from their second album and at one moment I'll be thinking, "Man, they all look so cool." And the next moment I'll think, "Yeah, but they hated one another." It kind of ruins the

music for me.

JC: I remember watching an MTV special on Van Halen a few years ago, and there was Alex Van Halen in the bath-

sold six million copies of one album, he's playing clubs trying to promote an album that really didn't sell anything. When I said that before, it sounded like I was slagging him, and I honestly wasn't. I was just observing something that I

"Friends are calling up and saying 'You guys are geniuses.'"

found really kind of unusual. John came up to me after hearing me say that and called me evil, but that wasn't my intention at all.

HP: Is it hard for you to believe that more than two years have now passed since that split?

NS: With that amount of time passing, it's kind of made everything unimportant. I guess there'll just be that era Motley and this era Motley, which will cross over from time to time. I still don't know which of the old songs we'll play on stage. I do know that something like Shout At The Devil sounds so much thicker with John singing and adding a second guitar. We're not gonna force our old material on the fans unless it sounds good.

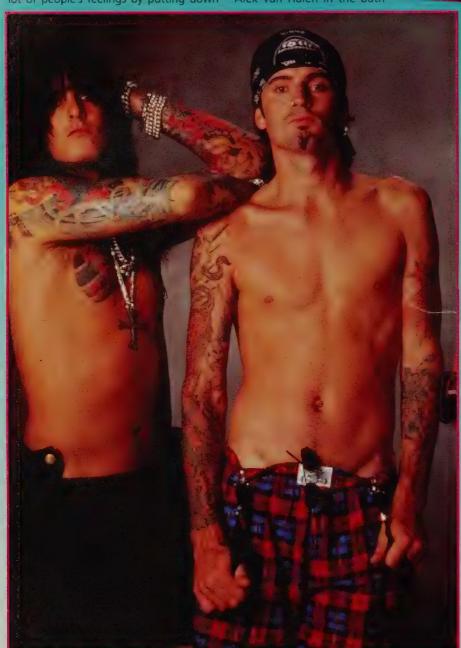
Nikki and Tommy: "When Vince left the band he hurt a lot of people's feelings."

HP: Don't you feel the need to give the fans what they want to hear?

NS: You've got to please yourself first. If we're having a real good time on stage, then the fans will have a real good time too. I remember when we first played *Primal Scream* on stage, which was at the Donnington Festival in England, how uncomfortable I felt. The kids were getting off on it. But that song needed two guitars. I could see Mick really working hard to play both rhythm and lead— it was really work. I don't think I would ever play that song on stage again if the band hadn't changed. Now, with this lineup, it sounds incredible.

JC: I feel very confident that when the fans come and see us they won't be disappointed. I know that some of them will be a little wary at first because it is a different band in some ways. But once they get familiar with the new material, and more comfortable with the idea of me being in the band, I think they'll really get off on the live show.

NS: This is the way Motley Crue always should have sounded. I'm not trying to put down what we did in the past. But growth is just part of being in music. We've made a change, and it's a change for the better. As far as I'm concerned, there's really nothing more to say.



Motley Crue. He alienated himself from a lot of people. By saying what he did he made people think that we were gonna get in a war of words with him and put him down. But the fans have been excited to see that we're totally geared towards the music. I mean we have our opinions about Vince, especially about what he said. But all that is really unimportant. When you think about the split Van Halen had, it almost ruins those early

room. They showed him flushing the toilet and he said, "That's what Dave used to sound like." It was really nasty. They were all slagging each other back and forth, it was really so unnecessary. I hope we don't get into anything like that with this band.

NS: I've said before that we didn't wish all the stuff that's happened to Vince to happen. It just struck me as a little strange that after being in a band that

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BY DON FELDMAN

ew bands can match Slayer in generating immediate fan reaction merely through the utterance of their name. Say that magic word to the group's horde of rabid followers and you're virtually guaranteed of being greeted by a throng of slack-jawed, drooling, headbanging drones just salivating for their next taste of this legendary foursome's blood-thirsty sound. Mind you, it's not that Slayer's fan base starts out that way; in fact many of them border on the



"Our fans

are the

best-

though a

few take

things

a little

too far."

almost normal most of the time. But just one whiff of killer riff, just one taste of toxic waste is enough to transform each and every one of them into metal maniacs that can only be controlled by a long, near-lethal dose of Slaver.

If truth be known, the members of Slayer—vocalist/bassist Tom Araya, guitarists Jeff Hanneman and Kerry King and new drummer Paul Bostaph—find this incredible dedication to the Slayer

cause somewhat amusing. While they're intensely proud of the near-fanatical loyalty their music generates, the almost mystical magic that these L.A. thrash masters cast upon their followers is lost upon the very men who create it. They can comprehend the allure of their power-packed riffs, and they understand the draw of their gut-wrenching subject matter, but as the

band gears up in anticipation of the release of their new album (their first disc in over three years), they're also trying to prepare for a new round of fanatical fan antics.

"Our fans are the best," Araya said. "Though I think a few of them do take it a little too far. They'll see me walking down the street and they'll come running up with blood in their eyes shouting 'Slayer, SLAYER, SLAYER! It's great, but if you're not used to it, you start to wonder what kind of power you have over these people. If we didn't have a real good understanding of ourselves, and a

healthy perspective on what we're doing, that kind of power could really be dangerous."

One might imagine that the long interval that now separates the band's new release from their previous **Seasons In The Abyss**, may have tempered this fan loyalty just a bit. After all, rock fans—especially heavy metal fans—tend to have a short life span, at least in a musical sense. Their true dedication to the

metal cause tends to last no more than five or six years before they move on to something a little less abrasive with a new generation of headbangers taking their place. (Evidently the intense atmosphere of metal shows and albums burns some fans out fast!) So does Slayer worry that during their long absence a goodly proportion of their audience grew up and trans-

formed into Michael Bolton fans? Yeah...right!

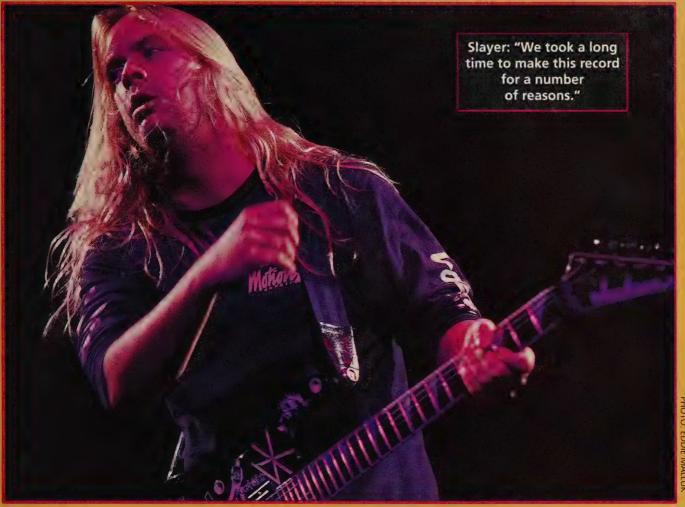
"We took a long time to make this record for a number of reasons," Hanneman said. "First off, we toured the world for more than a year after **Seasons** came out. That was a very intense experience. It was impossible to just walk off the stage at the end of that tour and go right into the studio. We had to kind of regroup and recharge. Then, we had some trouble with our drummer. Our last drummer, Dave Lombardo, had some personal things that needed to be taken care of. He

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decided that he'd rather spend more time at home. So we had to take a little time to find a new drummer. But when we came across Paul, we knew we had found our man.

Former Forbidden skin basher Bostaph proved to be the knight in black armour, ready to step in and save the day for Slayer. As soon as the band started to rehearse with their newest member, they than just having somebody who plays the drums. He's really made us a stronger band than ever before.

Of course, it isn't just great drumming that distinguishes Slayer's latest effort. In style, substance and sound this is the band's most ambitious effort ever, leaving such previous gold-plated discs as Reign In Blood and South Of Heaven eating metallic dust. With songs that types of criminal behavior. It dealt with the criminal mind, the main reasons people kill. There's the 'heat of the moment' type, the premeditated kill, and the 'all of a sudden I went crazy and I did what I did but I don't know why' type. I took those ideas and tried to present them my way, to try and put them together in a song. But there are other songs too; there's one that's



sensed that the incredible drive and intensity which Bostaph brought to his playing would take the band's music to the next level of sonic impact. Then, when the band gathered to lay down the tracks to their new disc with producer Rick Rubin (who also happens to own the band's label), they knew they had hit upon something very special. Even for Slayer, a band that often presents a "seen it all, done it all" attitude,

Bostaph's energy proved to be infectious. "He's absolutely amazing," Araya said. "Some of the fans have come up to me and seemed concerned about the change. All I can tell them is not to worry one bit. Not only is Paul an incredible player, but he's a great guy as well. There's more of a sense of camaraderie with Paul than we've had in a long time. He works with us on the songs and the arrangements. It really makes the album a collaborative effort; that's a lot better touch on such up-beat subject matters as serial killers, the criminal mind and the various ways humans can tear each other asunder, Slayer has offered up another tasty dose of mentally warped metal that's both sure to please the band's fans and draw the wrath of their detractors. Slayer, true to their nature, wouldn't have it any other way.

'We enjoy it when we cause a little disturbance in some circles, Hanneman said: "If we didn't get that kind of reaction from some people I think we might start to get worried. We don't necessarily set out to offend anyone, but we know we will. That's all part of being Slayer.

"This album touches on some interesting new subjects for us," Araya added. "I read a book on forensic psychiatry called Alone With The Devil, which I found fascinating. It gave me insights into the psychology of various along the lines of a love affair, but based upon the cruelties of one infamous serial killer, whose identity is revealed in the song.

With their new album ready to go, and their realigned lineup burning for some action, it's a safe bet that Slayer will be hitting a town near you sometime in the months ahead. The band wants everyone to know that if they believed the group's last tour was long and grueling, well, you ain't seen nuthin' yet. If things go the way the group wants them to, Slayer's new road trek could last up to 15 months and carry them around the world. The guys can hardly wait to get going.

"We're really looking forward to getting on the road," Araya said. "We've really missed it. I want to look down into the pit and see those crazed eyes looking back at me. It's one of those things that just gets into your blood."

"In this band, we're all explorers."

antissa look cool...they act cool...they even sound cool. Maybe it's those Australian accents, maybe it's the unusual attire favored by vocalist Adam Pringle, guitarists Chris Paine and Chris Collins, drummer Syd Green and bassist Nina Grant. But whatever this band's secret is, apparently it's working. They've already been hailed in their native Land Down Under as "band of the

heady mix, especially when that musical melange is topped off by Pringle's biting lyrics, many of which touch upon ethereal subjects that are presented in a fashion that serves to make them *almost* accessible and down-to-earth. With the help of noted producer Terry Date (perhaps best known for his work with Pantera and Soundgarden) on **Mossy God** Mantissa has created one of the

Mantissa's dreams started to come true back in 1992 when Pringle, Paine and Grant formed their first band, Killing Time. Soon, with the addition of Collins and Green, Mantissa was born, and the band set out on their path of conquest. The group's energetic live set and unusual appearance soon started garnering attention in both the rock and straight press, quickly turning the band

MANTISSA

year," and their debut album, Mossy God, is garnering similar praise in many of the world's other portsof-call. Even us jaded, seen-it-all, done-it-all Americans are beginning to catch on to the quixotic charms of Mantissa's heavy, rhythmic beats and eclectic lyrical forays. In fact, if we're not careful, we just may turn this Melbournebased unit into a major international hit.

"In this band, we're all explorers," Pringle stated. "When we formed the band we wanted everything we did to expand as we grew personally and musically. We don't like to tread on a path that has



into national heroes for the music-starved Aussie masses. Soon they were touring their homeland with the likes of the Red Hot Chili Peppers and Jane's Addiction, and from there things just broke wide open for

Mantissa: "We thrive on the exhilaration of the new."

Mantissa. Soon they found themselves relocated in New York, signed to a major label, and in the studio recording **Mossy God**. They say good things happen to those who wait, but in this band's case, it looks like *great* things may

MOSSY AUSSIES

already been trodden upon. That is too easy. It isn't the kind of challenge that we seek. There are so many exciting new musical paths that need to be explored. That is what motivated us in the beginning, and still motivates us now. We thrive on the exhilaration of the new."

While "the new" may be the fuel that drives Mantissa's musical engines, in fact it is the band's special blend of new and old rock influences that serves to set their music apart. Listening to such tracks as Staying Clean, Mary Mary and Land Of The Living, one can pick up elements of everyone from Zeppelin and the Stones right up to free-form jazz. It's a

BY WINSTON CUMMINGS

year's most intriguing albums.

"When we write songs we're trying to reach a place that's special— somewhere that's inside all of us," Pringle said. "We are creating our own reality. We make dreams and then we try and live them out. We try to maintain a belief that nothing is impossible, that you can make anything happen if you want it bad enough. It's not easy for a band from Australia to even think about international success, but we did that. A lot of our dreams have come true for us, which is really amazing."

happen to those who move swiftly and rock hard.

"Melbourne can be one of those places where it can be really oppressive if you don't have something you have a passion for," Pringle said. "But the city has the ironic effect of producing some great ideas and powerful, strong music. You reach a point, however, where if you want to go on, you've got to do something, and relocating in New York was it for us. It's nothing like Melbourne in New York except that the place does inspire you to make great music. Any place that can do that is fine with us."

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et's face it, most rock and roll bands are dominated by one, perhaps two, overbearing personalties. Guns-N' Roses: Axl and Slash rule the roost. Megadeth, Mustaine calls the shots. Aerosmith, Tyler and Perry make that rock machine tick. Get our drift? It's a true rock and roll rarity when a band can be said to consist of four members of equal stature and importance. Back in the '60s, the Beatles possessed that elusive quality— at that time everyone had a favorite among Paul, George, John and Ringo. A decade later, the original Kiss captured that magical formula, and a decade after that, the early Motley Crue tion, and the labels were starting to sign bands that played heavier rock. I hate the 'fad' concept. To me it's always meant to do things just to make a quick dollar, to join the crowd. That's something we never did, and something we'll never do."

For Newsted, life in Metallica these days has never been sweeter. With the group's recent **Binge & Purge** live set ranking among rock's most ambitious, and successful, long-form projects, he's finally been able to kick back and enjoy a few of the fruits of his labors. After being in the band for nearly eight years, following the tragic death of Cliff

get back into the studio. Certainly the fact that Binge & Purge has offered a massive dose of Metallica to the band's fans provides the group with the luxury of biding their time until beginning work on their next album opus. According to sources at the band's record label, while they'd absolutely love to have some new Metallica "product" to release by year's end, they're more or less resolved to wait at least until mid 1995 before they have some new platinum-covered tapes from their favorite metal masters. For their part, while Newsted admits that Ulrich, in particular, is already biting at the bit

IMENALLICA JASON SPEAKS OUT

BY ROB ANDREWS

followed a similar path to the top. Think about it. Are there any other bands where every member is an equally important component in the band's success, a personality that the fans react to with continual interest and fervor? (Hey, equal non personalities don't count). Sure there's one more very important band to be added to our list— Metallica!

Lars Ulrich...James Hetfield...Kirk Hammett...Jason Newsted. Just stating their names instantly brings to mind an image, a sound, a style. Lars, the hellbent drummer, his hair plastered to his forehead with sweat, a quasi-goofy grin on his face. James, the slightly demonic frontman scowling at the crowd as he unleashes another salvo on his guitar and growls out the lyrics to the band's tales of metal mayhem. Kirk, the dark guitar maestro, standing stage right, his axe slung low, his fingers moving with piston-like precision. And Jason, hair flying to the band's pounding beat, his bass hanging to his knees. Where would Metallica be without each of them? Yet you, the loyal Hit Parader readers, have been complaining to us recently. You know we cover Metallica on a monthly basis, and you seem to appreciate that. But you seem to find it annoying that while James and Lars are always in there, and Kirk gets his fair share of attention, we seem to have unwittingly given Jason the short end of the stick. Well, to make up for it, here's Mr. Newsted, offering some of his views on Metallica, rock and roll and life as we know it.

"I'm glad Metallica has made it through what I'll call the 'fad' period," he said. "I think a few years ago, just after the **Metallica** album was released, we were the fad in rock and roll. A lot of bands started to go in a heavier direcBurton, Newsted has *finally* been fully accepted by Metallica's large and intensely loyal following. While he politely refuses to ever compare Metallica's music in the early days to the albums upon which he has appeared, he isn't shy about discussing the artistic and personal maturation process everyone in the band has undergone as their status in the rock world has escalated.

"I think a few years ago, we were a fad in rock and roll."

"If you listen to the last studio album, or even the live stuff, you can hear that we've progressed as a band," he said. "I don't think we've really changed that much as people, we're all the same as we were a few years ago, but we are a little more mature. A band has to go through a period of maturity where you start evaluating what you've done and what you still want to do in the future."

Speaking of the future, Mr. Newsted, exactly what does the future now hold for Metallica? Hmmm, there's a question designed to instantly shut up most rock and jollers, especially those in the midst of a well-deserved vacation. While it's been well over two years since the **Metallica** album was released, the group seems in no particular hurry to

to get back to work, there's absolutely nothing immediately on the agenda for Metallica.

"Lars is amazing," Newsted said. "He eats, breathes and sleeps Metallica. I don't think he really enjoys his time away from the band. I'm actually enjoying the break. But I'm also looking forward to seeing what this band comes up with next. We opened so many new doors with the last album, working with Bob Rock, who really made us reach our full potential. I don't have any real idea when the next album will be ready to go, but I can promise that it'll be very interesting."

One of the major adjustments that Newsted has had to make during his time in Metallica is from "the main man" to a supporting player in terms of the group's songwriting. In his previous band, Flotsam & Jetsam, Newsted wrote all the band's material in addition to his bass-playing duties. While he has contributed to each and every Metallica album he's appeared on, that's still a long way from having the near-total artistic freedom he was once allowed. Does he see his songwriting role in Metallica ever becoming more prominent? Once again, we seem to have hit on a somewhat touchy subject, but one that Newsted handles with ease

"Well...I'd like to write more," he admitted. "But I certainly don't feel any great need to do it. The thing is that a few albums back, many of the songs were seven or eight minutes long. We just didn't have that many songs on an album. On the last record, we had more four-to-five minute songs. So maybe on the next one we'll have a bunch of three minute songs, so I'll have more of a chance. Hey, I'm just kidding!"

JASON NEWSTED

SCHOOLOFVIOLEN

HIT PARADER



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front of Pearl Jam's backstage entrance, his muscled arms crossed on his chest, a scowl of intensity pursing his lips. "Nobody allowed," he grunted in his best facsimile of the English language as we flashed a prized "ALL ACCESS" backstage pass under his flaring nostrils. "But those two words do say 'All Access' don't they?" we tried to reason with our biggest, friendliest smile in place. "Nobody allowed," came the Neanderthal-like reply. Once again, an attempt at communication was made. "We need to get back there," we

argued. "There are people from the record label waiting for us." Our flurry of words were met with a momentary pause and a brief look of comprehension, as if an actual attempt to decipher the meaning of our statement was being made. "Nobody allowed,"

came the final, some-

(After all, the record label

two prize tickets free of charge and had thrown in the apparently worthless backstage passes as a bonus, so who were we to argue?) But the thought kept racing through our heads, "Whose decision was it to keep everyone out of Pearl Jam's backstage area?" We quickly concluded that our large amigo at the door was far too dimwitted to be setting policy; he, like so many pawn-like stormtroopers before him were, in the time-honored tradition, merely "following orders." And it wasn't the record label. Hell, they had given us the damn

had been kind enough to provide the

passes in the first place. So who was it? The answer began to become painfully obvious.

Soon we encountered two well-known local radio personalities. They stopped to ask the all-important question, "Did you try to get backstage yet?" When we answered that we had made such an effort, the DJs let out an almost choreographed sigh of exasperation. They too had encountered the human road block at the door. "We were supposed to do some promo spots with the band," one of the radio guys said as he showed off his fancy, new portable recording unit.

"All we were told by one of the label people was that the band didn't want to do it," he added. "I haven't seen anything like that since the last time Guns N' Roses pulled through town."

Aha, at last a little light was coming from the end of the long, dark tunnel, and as it turned out, it was the Pearl Jam Express

headed straight for us. Apparently, it was the band itself that had issued the decree that nobody but nobody was to be allowed near their inner sanctum— even if that person had business other than dealing directly with the Jammasters in mind. Now, many of you reading this are surely stating, "So what's the complaint? It's Pearl Jam's show and they have the right to do whatever they damn well please backstage?" Well, the only defense we have is one of history. Throughout the rock ages, from Led Zeppelin and the Rolling Stones, right through Kiss and Aerosmith and up to Metallica and Guns N' Roses, there has always been a terse, somewhat suspicious, but usually cordial relationship between a band and those that live in their periphery— the printed press, radio and television, even their own record label. For some inexplicable reason, Pearl Jam seems to be taking these unwritten rules and tossing them out the window.

It's not that these are bad guys, mind you. In fact, for the most part, Stone Gossard, Mike McCready, Dave Abbruzzese, Jeff Ament and even Eddie Vedder have proven to be caring, informative, entertaining people, willing to share at least some of their experiences and insights with their fans. Recently, however, a virtual shroud of silence has emanated from the Pearl Jam camp. They've

stopped doing press interviews (except for the occasional instrumental feature



what expected reply.

Knowing when we were apparently licked, we quietly returned to our seats.

BY RICK EVANS





JEFF AMENT



where Stone or Mike will talk about their favorite guitars) and their dealing with other media outlets— most notably MTV— have gone from hot to frigid.

"I haven't seen anything like that since the last time Guns N' Roses pulled through town."

How ironic that the medium given the most credit for helping to break the band's debut album, **Ten**, thanks to the heavy rotation supplied such vid hits as *Jeremy* and *Alive* has been given the cold shoulder this time around.

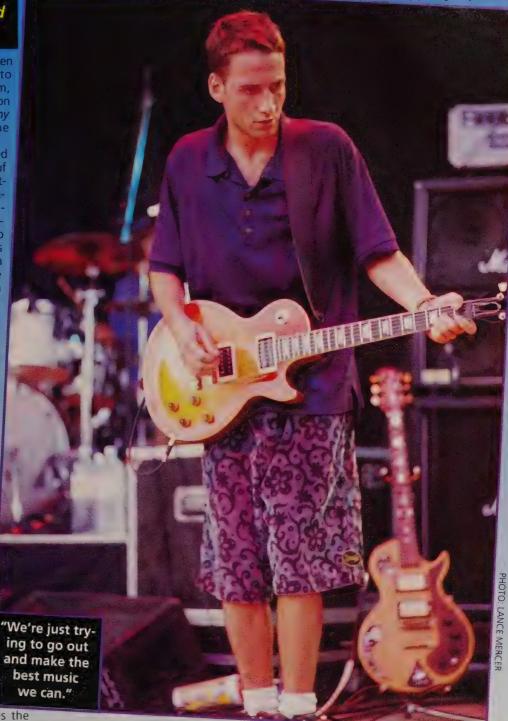
Not only has the band refused to make a new video for any of the songs contained on their latest album, Vs., but they've blatantly run the risk of permanently alienating the all-powerful video network by refusing to participate in any of MTV's showcase events, including a New Year's Eve show that the label had already promoted on the air. Yes, the band had performed at the MTV Awards show last fall, where they played *Animal* and then jammed with "the godfather of grunge," Neil Young on Keep On Rockin' In The Free World, but since then things have gone from bad to worse. Pearl Jam insist it's their way of maintaining some degree of control over a career they see spiraling faster and faster into the stratosphere. They fear overexposure and "selling out" to the media as a fate worse than deathespecially when that media hasn't gone out of its way to always portray the band, and especially Vedder, in the best light.

Others contend that Pearl Jam just don't understand the way the rock biz really works. They insist that if the band *truly* hates the manipulative way the record labels work, and *truly* despises the hype involved with the promotion of a

new album, and *truly* dislikes the trappings of stardom, then they should *truly* just go make records for some indie label, play in clubs when the mood hits them, and forget about the big time. Obviously, that will never happen.

Oh, by the way. Let's make one point perfectly clear. Once they hit the stage in front of 15,000 crazed fans, Pearl Jam

were brilliant. You can forget about all the other crap we've discussed if you want. The bottom line is that when the house lights go down, and the stage lights go up, Pearl Jam are all business. Yeah, Vedder could still use a few lessons in communicating with the crowd between songs, but commotion by the backstage entrance. A crowd had gathered in an attempt to get back to see the band. They all had the proper passes in place, and the necessary "I was invited" rap on their lips, but once again our beefy security friend was guarding the door like it was the inner sanctum at Fort Knox. One very pretty young lady tried



once the music kicks in, the guy's an animal! Few, if any performers have ever poured more of their heart and soul into every note they sing than young Mr. Vedder.

After the two hour show, which left the packed house, as well as the band, totally drained, there was once more a to to use her obvious assets, most of which were in plain view, to break the guard's concentration just for a second in order to gain that backstage admission. She teased, she cajoled, she cooed, she begged. Finally, she got the guy to speak... "Nobody allowed."

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ALICE IN CHAINS

It's no secret to their legion of fans that Alice In Chains is a rather unusual band. They seem to live in a dark, gloomy world all their own, a place where vocalist Layne Staley, guitarist Jerry Cantrell, bassist Mike Inez and drummer Sean Kinney appear to feel safe and secure. Away from the stage and the recording studio, the members of this Seattle quartet are also a little unusual, something we discovered when we did some recent hangin' out with Alice In Chains.



PHOTO: JOHN HARRELL

Layne Staley gets friendly with Fishbone's Norwood.

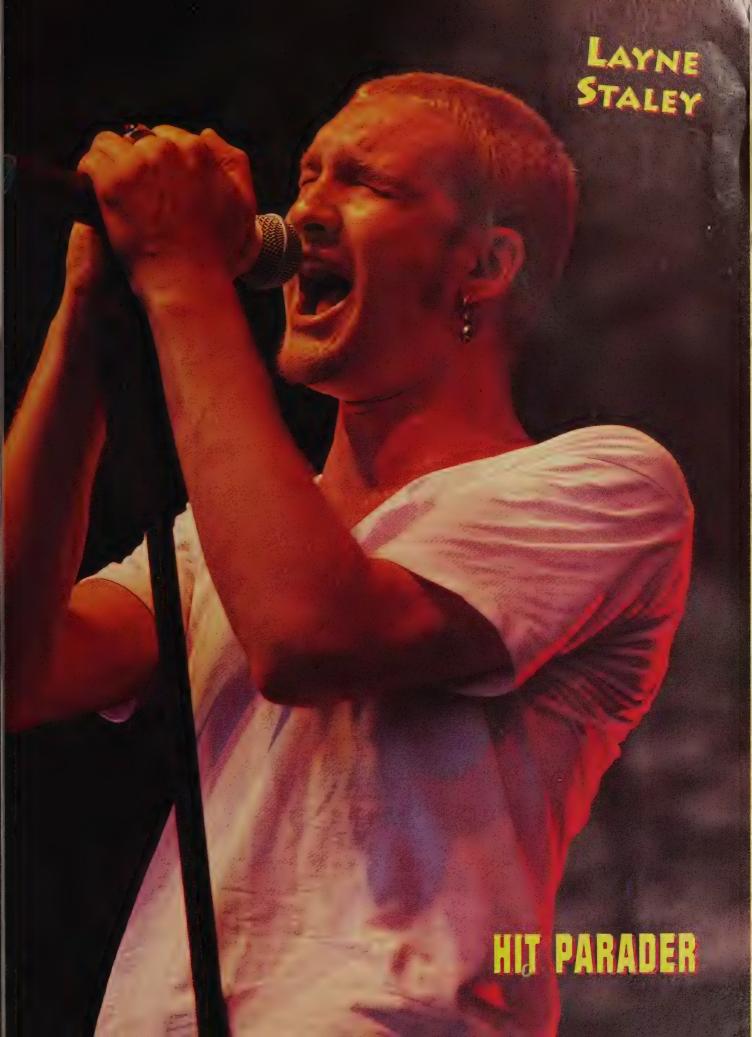
Jerry Cantrell (left) spends some time in the studio with Circus Of Power.

PHOTO: JEFFREY MAYER





Jerry jams with Dudley Taft of Sweet Water



ON THE PROUI I you took the book Dante's Inferno and set it to music, it might come

BY KEVIN MICHAELS

close to the screeching harmonics of Rob Zombie's voice. The ultimate "Jekyll & Hyde," Rob can calmly talk about the music biz, or become a fit candidate for The Bronx Zoo with equal aplomb. The method in which he vents his frustrations comes in the form of the band White Zombie.

White Zombie grew out of the frustration Rob felt with the topics most bands chose to sing about. With a common set of goals and an equally sick personality, Sean Yseult seemed like the right person for Rob to collaborate with. In 1985, they began to look for other musicians who were cast from

a somewhat different mold.

The next victim to be hypnotized by Rob's artistic vision was Sean's longtime friend Ivan dePrume. In 1987, White Zombie created their own record label, Silent Explosion Records, and released the E.P. Psycho Head Blowout and the full-length monster Soul Crusher. Caroline Records gained interest the following year and signed White Zombie to a record contract. Soul Crusher was re-released on Caroline.

On the salary of \$25 a night, touring in a broken-down van, Rob and White Zombie concentrated on persevering.

1989 rolled around, and White Zombie completed the compelling Make Them Die Slowly. This was the turning point for the band. They gained a large following in Europe even though they had never set foot there. But White Zombie had their sights set on America, their home base. Another turning point was the addition of guitarist J. Yuenger. After a revolving door of guitarists, J. was accepted into the band with open arms.

After peaking in Europe with the 12" single God of Thunder and a successful world tour, White Zombie migrated to Los Angeles to stir up major label interest with the intention of warping the minds of a broader audience. They began shooting the bull with many majors, but Geffen Records quickly snapped them up. The end result was La Sexorcisto: Devil Music Vol. 1, a record that from day one took heat from some retailers due to its racy title. A million albums later, however, Rob can look back at the group's tumultuous history with a smile.

Hit Parader: What would you say is the definition of "devil music"? Is it a cliche?

Rob Zombie: Well, the whole thing is sort of a joke to begin with. We're not pulling a King Diamond thing here. There seems to be a big trend now for a lot of artists to start labeling their music like: "Volume 1" and "Volume 2", like they're Shakespeare or something. It's a joke on that. It seems like a lot of people are taking it seriously and getting all wigged out by it.

HP: Really? What kind of response have you gotten?

RZ: A lot of stores have refused to carry the album, and all these parents have been calling up complaining and mailing postcards to the stores. I thought it's such an obvious joke that no one can ever get upset. And then people get upset. I guess you can always bother someone.

HP: What are people saying in defense of the record?

RZ: I don't think they're saying anything in defense of it. They're sort of just letting them complain. Geffen doesn't even care. It's not like they're getting all upset. They think it's funny.

HP: Are you going to need a press conference to straighten this out pretty soon?

RZ: (laughs) It's not quite that out of hand yet.

HP: We were surprised to hear that you guys moved to L.A. You've been playing steadily in New York City for many years.

RZ: Yeah, but we didn't really move to L.A. The record was getting delayed so much that we were just tired of hanging around. It was so annoying to stay in New York and every day run into your friends who say, "hey, where's your record, man?" So we said, "Let's just leave." It's more of a vacation. I don't know if we're gonna stay here.

HP: Do you prefer one scene over the other?

RZ: I liked New York when I was there.

I was getting a little burnt out on it toward the end because the scene seemed like it was starting to die with so many of the clubs closing. But everyone in L.A. seems to hate L.A. It's kind of cool for a while; something different.

HP: Did you think White Zombie would fit in L.A.?

RZ: The odd thing is that I know more people here who are from New York than I knew in New York. So it doesn't even seem like we moved half the time.

HP: Didn't you put out a couple of independent releases?

RZ: We put out an album and a single on Caroline Records, three years ago, maybe more. Before that, we put out a couple singles on our own. We pressed them up and sold them.

HP: Now that you've come to a major label, do you think people will think you've sold out?

RZ: I suppose they could, but pretty much if they think that, then they might as well think that practically every single band on the planet Earth has sold out. There are so many bands I wouldn't expect to see, like Sonic Youth or Nirvana or Henry Rollins on a major. And now they are. If we had changed our music, changed our look, or were trying to make hit singles or ballads and all that kind of crap, then if people said we sold out, I'd say, yeah we have. The album we made for Geffen is the same album we were going to make for Caroline.

HP: So you're still hooked up with Caroline Records? Is that right?

RZ: Well, we owed them another record, but we sort of broke the deal and went to Geffen. We never thought we could get signed to a major because we weren't the most commercial thing going. We did a European tour and when we came back, a lot of majors just got real interested. I don't know if once they read European press if all of a sudden they take it more seriously. We just got a lot of offers and Geffen seemed like the best one.

HP: Do you think the band has changed over the years?

RZ: I think it's changed some, but not drastically. As time goes on, things change whether you want them to or not.

HP: For the better?

RZ: I think it was for the better. I don't know if everyone else does. There was a point, a few years back when I really couldn't stand it anymore and I thought we were going to break up. Everyone in the band was fighting and the music was not working. But now everyone's pretty

"I thought our album title was a rather obvious joke."

particular direction. From the point that we finished our last Caroline record to when we finished this one was almost three years. We were writing all through that. I can hear different things we were into at different times. Like at one time we took rap style beats and put them into the music instead of

a groove into some of the songs.

HP: Did you worry about ripping people off?

RZ: No, we don't listen to other music that closely and try to imitate it in any way.

HP: What type of music do you usually listen to?

RZ: A wide variety. It seems like when we're on tour we mostly just end up listening to instrumental surf music from the '60s. We mostly listen to music that has nothing to do with what we play.



together and it's working. It changed for the better as far as I'm concerned.

HP: You ran into Sean in 1985?

RZ: Yeah, we've only been playing since about 1986. It's kind of funny. At first I had other people I knew and I was trying to form a band with them. But then it just worked. Some people have a better attitude and can make things happen better. Other people, no matter how good they can play, it's impossible to be in a band with them.

HP: What can you tell me about the songs on **La Sexocisto**?

RZ: The songs were written over such a long period of time, so it wasn't any

straight rock beats. Heavy metal gets kind of stiff sometimes. We try to figure out where to loosen it up a little.

HP: Did you do that because of the current trend of mixing in other types of music?

RZ: No, because when we started doing it, it was a long time ago. The songs are pretty ancient. It wasn't like after we heard Anthrax and Public Enemy we had this brilliant idea. It's funny because a lot of it is not really like mixing in rap music. Sometimes we would listen to a rap song and go, "That's a a cool beat." And then go, "Wait a minute, that's the same beat from this Zeppelin song." I guess we were just trying to get more of

HP: Are you a fan of the genre of music that you play?

RZ: Yeah. I'm a fan of Jane's Addiction and Soundgarden. I think all of those bands are great. But I don't listen to them that much. With your own band you get burnt out on music that sounds in any way similar to what you're doing, so you tend to want to listen to things that are completely different.

HP: I'm glad they didn't claim White Zombie was from Seattle all of a sudden.

RZ: (laughs) We almost moved to Seattle a long time ago, right as we started, around '86 because we couldn't afford to live in New York.

ret Michaels may never have been a big fan of former Yankee catcher Yogi Berra. But Poison's blond frontman can certainly relate to one of Berra's most famous Yogisms— "It ain't over 'till it's over." At a time when many within the rock community have been virtually writing off Poison as little more than a dead issue, Michaels seems intent in proving that the reports of his band's demise have been greatly exaggerated. In fact, as the freshly realigned quartet (now featuring Michaels, bassist Bobby Dall, drummer Rikki Rockett and new guitarist Blues Saraceno) finish work on their next album, **Butt Naked And Screaming**, it seems as if Michaels is more determined than ever to return this L.A.-based unit to the halcyon days of their recent past.

Let's not forget for one second that only three years ago Poison

was ranked among the Crown Jewels of the West Coast rock scene. Their first four albums had sold in excess of 15 million copies and their concerts had packed houses around the globe. Then things started to head south in a hurry for Michaels and his boys. First, guitarist C.C. DeVille departed from the group under shall we say "stress-

ful" circumstances, to be followed by Richie Kotzen, who after recording the moderately

successful **Native Tongue** with the band was kicked out of the group for getting more than friendly with one of Rockett's ex-girl-friends. To compound the band's difficulties their internal problems threw their tour schedule into chaos, and when DeVille not-so-politely refused the band's offer to rejoin the group (if only to help them complete the tour), it appeared that Poison's glory days may have come to an abrupt and unexpected end. There were tales of Michaels going solo, of the band losing their record deal— all the standard music biz crap. But don't believe a word of it. Poison are

together, relatively happy and *very* focused. And anyone who's dealt with these guys over the years knows that's gonna be a tough combination to beat.

"It's really kind of hard for me to believe that Poison's been around for eight years," Michaels said. "To me, it still seems like yesterday that we were running around the Sunset Strip putting our flyers on people's windshields. A lot has happened dur-

ing that time, and most of it has been very good. We've been very, very lucky. But we've also been through a lot— which isn't that unusual when you stick a bunch of guys who are 22 years old together and ask them to share as much as we did. But we've lived through it, and survived, and now we're determined to get back the same kind of energy and feeling we had when **Look What The Cat Dragged In** was released. That's what we need to get Poison back to where we belong."

No kiddies, that doesn't mean that Bret and the boys are going to start dressing like drag queens again, nor does it mean they're likely to record **Butt Naked** for the rock bottom price of \$23,000 it took to make their debut disc. But with Saraceno aboard, Poison's creative juices seem to be flowing like they haven't in years. Yeah, the young guitarist is another guitar prodigy, much like Kotzen, but unlike Guitarist Number Two, Saraceno has added much to the group's chemistry, rather than detracting from it.

"When C.C. left the band it was hard for anyone to step in," Michaels admitted. "We had been four brothers who had gone through everything together. But for a variety of reasons, the chemistry within the band was never right with Kotzen. It changed

immediately as soon as Blues hooked up with us. We had known him before, since he was one of the original finalists to replace C.C.— the only reason we didn't hire him then was because we thought he might be too young and inexperienced for the road. But we've come to realize his youthful enthusiasm is exactly what we need right now. It's not like the rest of us are old guys, it's just that having somebody really young and really excited in the band makes us all get excited again."

Already Saraceno (who released two solo albums on one of those "guitar" record labels) has toured the U.S. and South America with Poison, and the vibe between band members just keeps getting better and better. Saraceno hasn't waited to try and fit in with Poison, he's taken the proverbial bull by the horns. In fact, Michaels

admitted that the young axe slinger's enthusiasm has caused him to lose a few nights sleep. But after some of the recent experiences he's lived through with Poison, such minor inconveniences are almost welcomed.

"Yeah, he likes to call me up late at night and tell me about new songs he's written," Michaels said. "Then he'll come over and

play them for me. A few months ago, I had been away for a few days, and when I came

back Blues couldn't wait to come right over and play about six new songs he had written. I was really tired, but he wouldn't even let me go to sleep. Every time I wanted to say, 'That's great, let's pick it up in the morning,' he'd say, 'Oh, but you gotta hear this.' But we're encouraging him to write as much as he can. He's really got a talent for it, and when the four of us finally get together to decide what material is gonna make it onto the album, I'm sure the best of his will rank with anything we've got."

So, okay Bret, what can we expect from Poison in the months ahead? What will the new material sound like? When will a new album be ready to go? Will Poison still be on Capitol Records? Yeah, we know that's a lot to chew on, but as always, Michaels never has shied away from a tough question or a good challenge, and he knows damn well that there will be plenty of both facing Poison as they begin their

long road back to the top.

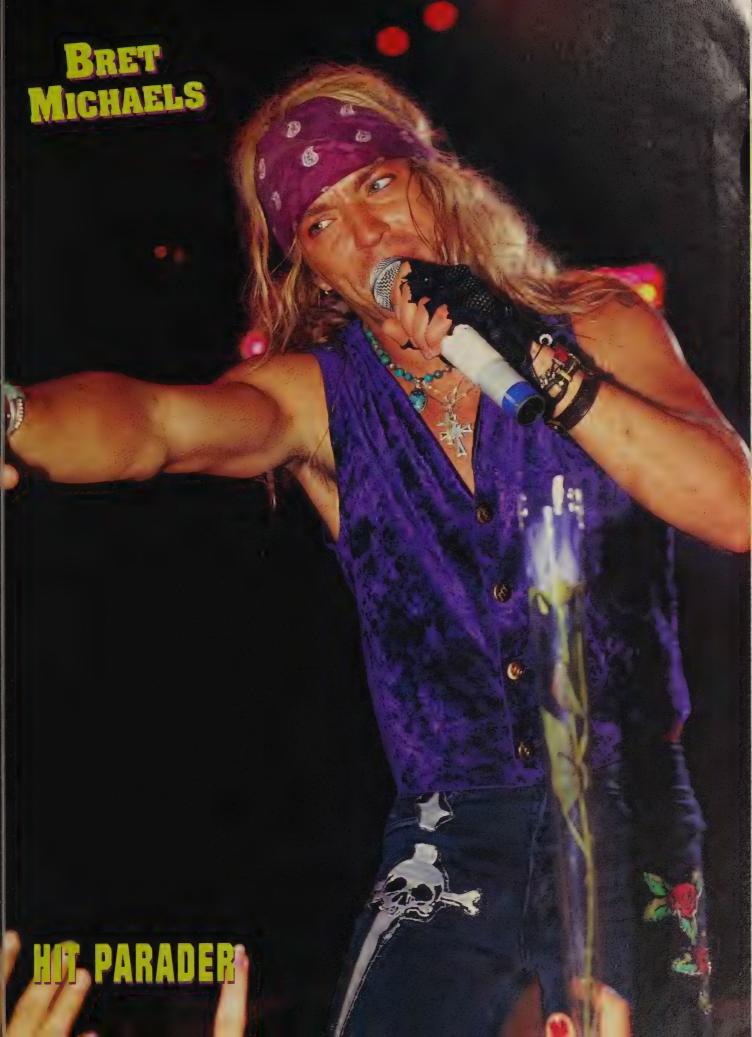
"Actually, we first went back into the studio in March," he said. "So we've already started doing some of the tough work of deciding which songs are gonna make it onto the album. We have so much material ready that it's taken some time to decide exactly what we want to use. As always, we've split the songwriting four ways, and we've come up with some great stuff. We wanted to make sure it had the atmosphere we wanted to present. We don't want to rush anything, but if we work the way we expect, the record should be out in September. The last album was a little dark at times, and there's nothing wrong with that. But I think we've come to realize that people want up-beat songs from Poison.

"The big difference for us this time is that our focus will be on the music and just on the music," he added. "There have been times when business decisions have really crept into our minds at the wrong time. We don't want that. We won't allow people to make our music a business decision. Our music is our fun, and it's got to be that way to come across the way we want it to. I used to fantasize about being in a successful band, and thinking about business was never part of that fantasy. As far as we're concerned, music is all that's on the mind of Poison these days."

POSONS TRETTING WITH BRET

BY ROB ANDREWS

"We're determined to get back the same kind of energy and feeling that we had when our first album was released."



SEPULTURA KINGS OF CHAOS KINGS O

he time: somewhere in the future. The place: A desolate stretch of land recently obliterated by nuclear holocaust. The scene: Thousands of human survivors, many maimed and dying, struggling against both one another and the earth's harsh elements in order to make it through one more day. The soundtrack: The crunching sound of Sepultura's Chaos A.D., a raw, unforgiving album that perfectly reflects the bleak surroundings of humanity's apparently imminent demise.

Is it merely the scenario of an upcoming Hollywood movie? Or is it a true glimpse of the not-so-distant future? If you ask Sepultura's Max Cavalera, the answer is clouded by the vocalist/guitarist's increasingly negative view of humanity, a view continually reflected in the lyrics of the band's latest album. From the disc's opening track, Refuse/Resist through the discordant riffs of Territory, on Chaos A.D., Sepultura have staked their claim to be

BY SEAN JOSEPHSON

the band most likely to headline the Apocalypse— a great gig if you can get it. But before one gets too caught up in the negative imagery and the down-trodden attitudes that fill this Brazilian metal unit's latest LP nearly to the bursting point, one should wonder why Max, his drum-banging brother Igor, gui-

"You must wonder if we don't have a self-destructive streak within all of us."

tarist Andreas Kisser and bassist Paulo, Jr. seem so damn happy. In fact, with Chaos A.D. already scaling the heights of chart success around the world, one would be hard pressed to

wipe the smiles off of this quartet's face.

So Max, what the real story? Are you unhappy about the world's path to destruction, or thrilled to pieces about Sepultura's success? Ahhhh... the question cuts like a knife, opening up searing wounds in Max's burning psyche. (Pretty colorful, eh?)

"There's no question that throughout mankind's history, he has done much to destroy himself," he said. "You must wonder if we don't have a self-destructive streak within us that might very well destroy all of humanity. In many ways our attitudes haven't changed for the last 2,000 years. But the weapons we use certainly have changed. Spears and arrows are one thing— nuclear warheads are something else entirely. I have a young son. He's two years old now. So much of what I see around me now has even more significance. I would like to see the world become a safer place for him and for everyone, but I seriously have my doubts



about whether or not it can happen."

Ironically, it is the sound of young Zyon Graziano Cavalera's beating heart (recorded while he was still in his mother's womb) that is the first thing one hears on Chaos A.D. While one may be tempted to read too much into this artistic statement, wanting to make it symbolize the rebirth of mankind (hey, it's just a heartbeat, okay?), for papa Max, that sound truly does represent something important. To him it is nothing short of a rallying cry to the world's oppressed masses, telling them to arise before it is too late.

"The lyrics that follow say; 'Silence

Nowhere was this fact driven home to Cavalera more than when the band stepped on stage as the headliners for the Rock In Rio II Festival in early 1991. At the time, the band was still struggling for recognition in many parts of the rock world, but at that moment, as more than 200,000 (yes, you read it right; two hundred thousand) fans stood and cheered, and an international television audience of 540 million (yes, you read that right too) tuned in, Sepultura realized the power of the medium they had mastered. They had become the spokesmen

Making it out of Brazil was only one step along the long path for Sepultura. While their earlier albums like Beneath The Remains and Arise quickly won them a cult following, they soon learned that competing head-on against the big boys wasn't going to be easy. Yet Sepultura persisted, moving their base of operations to America, and doing everything possible to make sure that Chaos A.D. maximized their chances of success. Now, with the disc already fast approaching gold certification, and a major headlining tour under-

Max frolics with his bud Gordo from RDP. PHOTO: ERIC deHAAS it seems that Sepultura has defied the odds once again.

means death/Stand on your feet/Inner fear/Your worst enemy," Max said. "I think it is important that people realize that they must stand up and fight for what they believe in. We come from Brazil, a very poor country where a large percentage of the nation lives in poverty and is oppressed by the few people who have power. That can't be allowed to happen.

Hailing from Brazil does provide Sepultura with a unique perspective not only on the human condition, but on the role heavy metal can play in communicating the hopes, fears and dreams of millions of people around the globe. While music may be more or less a recreation in North America and Europe, in places like South America, it is the blood of life.

for millions of their country men who dreamed of following Sepultura's path out of poverty.

"I guess we do feel a big responsibility to those people," Max said. "We will never forget growing up in Brazil. We will always feel in touch with those people. Back in the early '80s, when we all still lived in our home town of Belo Horizonte, we looked at the few records that we were able to pick up as a lifeline to the rest of the world. Believe me, getting hold of an album by Venom or Metallica was extremely difficult, but they gave us the dedication to believe we could make great music too. Now when we go back, and we feel the love the fans have for us, we believe that we are giving them the same kind of confidence that they can make it too."

"I think the fans have always been able to sense that there was something different about us," Max said. "We didn't have the same background as other bands, and we didn't play music that sounded like anyone else. I think they always admired our conviction as well as our ability to present some of their thoughts in our lyrics. Yes, we might touch on some very scary and negative images in our words, but we don't do it for shock value as so many other bands do. The fans can sense that we have something important to say, and they want to share in the spreading of that message. Yes, we're living in a time of increased chaos, but that doesn't mean that we all have to give in and assume all is lost. It's time for us all to stand up and fight. I sincerely hope it's not too late."



such a disc, hoping that some future generation will look upon it with special reverence, Kiss have decided to call their special collection **Kiss My Ass**. The title, as Simmons might say, fits like a glove.

"That title started out as a joke," the bassist said. "I didn't think the record company would be very happy with it. But as time moved along, we just decided to go with it. I think it represents what has always been our attitude towards many things and many people. We've always been told what we can and can't do, who we should deal with and who

oes any band in rock and roll deserve a tribute album more than Kiss? In case you were wondering, the simple answer to that query is no. Look at it this way; perhaps Led Zeppelin had more of an artistic influence on a generation of rockers, maybe Hendrix had more of an individual impact, and it's not beyond reason to state that Aerosmith ranks above them as the seminal American band. But

A FITTING TRIBUTE

From their early days as rock's Costumed Crusaders, when their trademark facial makeup and outrageous stage shows transformed them into instant legends, to their more recent efforts where their true musical talents have come to the fore, Kiss stand as the ultimate in rock showmanship and craftsmanship.

BY JAMES HARDING

we should avoid. All I can say to everyone who tried to tell us that over the years is, 'kiss my ass'."

After selling an astonishing 70 million records and touring the world more times than most humans cross the street, why do the members of Kiss believe that



Kiss 1974... in all their glory.

when it comes to the overall impact any group has had on shaping the sound, the style and the look of the hard rock world, all other bands must take a back seat to Kiss. During their 20-plus years atop the metal mountain, Gene Simmons, Paul Stanley, and their ever-changing roster of Kissmates (Peter Criss, Ace Frehley, Eric Carr, Vinnie Vincent, Mark St. John, Bruce Kulick and Eric Singer) have created a legacy that stands unmatched and unequalled.

Now, as the band prepares for the release of a very special album that features a wide variety of musical performers covering their favorite Kiss songs, the group that inspired this dedication has begun to look back on their long reign of the rock roost. But that's not to say that Kiss are doing so with a tear in their collective eye. In fact, they've approached this very special "tribute" album (Simmons just hates that word), with Kiss' normal tongue-in-cheek sense of humor. While other groups might wish to place some flowery moniker on

Ass to emerge? It certainly doesn't mark the end of Kiss... not even the end of a particular era of the band's storied career. The album just sort of is. Emerging from a variety of conversations Simmons and Stanley had enjoyed with some of the bands and artists they'd most influenced, the album started to take form during the summer of 1993. At that time it still wasn't clear if and when the disc would eventually emerge, but both Simmons and Stanley

Black Sabbath—Cross Purposes (I.R.S.) 475•004

Dig (Radioactive)

Animal Bag -- Offering (Mercury) 474•270 rcury) Ramones—Acid Eaters (Radioactive) 473-165

King's X—Dogman (Atlantic) 473-140

anzig—Thrall-(American) 🖪 462•333



Danzig—Danzig III— How The Gods Kill (American) ■ 462•382

Free: A Tribute To Jimi Hendrix (Reprise) 471•581

Danzig—Danzig II— Lucifuge (American) El 462-374

(American) 462•366

Nirvana—In Utero (DGC) 467•159

Scorpions—Face The Heat (Mercury) 466-938



Rage Against The Machine (Epic/ Associated) 451-138 Metal Church (Elektra) 416-289

Nine Inch Nails—The nward Spiral (TVT/Interscope) 476•739 L.A. Guns Vampires (Polydor) 424-697

nterscope) **448-548**

Prong—Cleansing (Fnic) 473-017 Carcass-Heartwork

Carcass Hearth (Earache/Columbia) 472-951 Guns N' Roses—The

Spaghetti Incident (Geffen) 3 47 472-837 Poison—Native Tongue (Capitol) 454-926

Dinosaur Jr.—Where You Been (Sire/Warne Bros.) 454-49 454-496

Van Halen—Live: Right Here, Right Now (Warner Bros.) 454•470/394•478

Biohazard-Urban iscipline (Roadrunner)
454•256 B

ZZ Top—Grt. Hits (Warner Bros.) 438-010 Slaughter-The Wild

Life (Chrysalis) 436•642 Kiss—Destroyer (Casablanca) 423•723

-Pretty ne Inch Nails Hate Machine (TVT)

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Skinny Puppy—Last Rights (Capitol)

AC/DC-Live (ATCO)

Stone Temple Pilots— Core (Atlantic) 453•043

Testament-Return To

Rush-Roll The Bones (Atlantic)

Infectious Grooves

Nirvana—Incesticide

Bon Jovi-Keep The Faith (Jambco/Mercur

Iron Maiden-Fear Of

The Dark (Epic) 450-841

Music /Epic)

Sarsippius' Arc (550 Music /Epic) 453•894

Soul Asylum-Grave Dancers Union

(Columbia)

436•212

453-217

445.510

453+340

451-310

Infectious Grooves— The Plague That Makes Your Booty Move? It's The Infectious Grooves (Epic) 428*599



Pearl Jam-Vs. (Epic) 465-427 "Judgment Night"— Orig. Sndtrk. (Immortal/ Epic) (3 466-474

The Breeders—Last Splash (Elektra) 465•351 Urge Overkill-Sat

ration (Geffen) 461•756 Jawbox-For Your Own Special Sweetheart (Atlantic) 475•103

The Best Of Great White (Capitol) 469-833

Bad Religion—Recipe For Hate (Atlantic) 469•684

Type O Negative
Bloody Kisses (Par

Bloody Kisses (Road-runner) 469-023

Mudhoney—Five Dollar Bob's Mock Cooter Stew (Reprise) 468-686

Tad-Inhaler (Giant Mechanic) 468-678

Blue Murder—Nothin' But Trouble (Geffen) 468•017

Front 242-05:22:09:12 Off (Epic) 466-813

Fight—War Of Words (Epic) 466•508 Melvins-Houdini 465-989

Mother Earth—Dig (Capitol) 465-823 Fudge Tunnel—Creep

Diets (Earache/ Columbia) 465+617

W.A.S.P.—The Crimson Idol (Capitol) 464•461

White Noise (Elektra) 458-489

Jimi Hendrix—The Ultimate Experience (MCA) 458•034

Primus—Pork Soda (Interscope) 457-192 Scorpions—Blackout (Mercury) 424•53 424-531

Sepultura—Chaos A.D. (Roadrunner/Epic) 467-654

Various Artists-No Alternative. Featuring Nirvana, Soul Asylum, The Breeders, more. (Arista) 470-468

Iron Maiden—A Real Dead One (Capitol) 469-841

Bad Brains—Rise 464•131 Black Sabbath-

Volume 4 (Warner Bros.) 463-612 Slayer—South Of

Heaven (American)

462-242

Slayer—Season In The
Abyss (American)

The Black Crowes— The Southern Harmony And Musical Companion (Def American) 462°192

The Black Crowes-Shake Your Money-maker (American)

Cathedral-The Etheral Mirror (Earache/ Columbia) 462•036

Mercyful Fate-In The Shadows (Metal Blade) 461-087

Babes In Toyland— Painkillers (Reprise) 461•061

Neil Young-Unplugged (Reprise) 460•972 Fishbone—Give A Fishbone Give Monkey A Brain. (Columbia)

460-097 Kiss-Alive III (Mercury) 459+638

Paw—Dragline (A&M) 459-628

Judas Priest—Metal Works '73-'93 (Columbia) 459-412/399-410 Winger-Pull (Atlantic) 459.016

Suicidal Tendencies— Still Cyco After All These Years (Epic) 458•083

Coverdate/Page 457•986

457-853 The Butthole Surfers

-Independent Worm Saloon (Capitol) 457•796 Iron Maiden—A Real Live One (Capitol) 457•754

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ple Of The Dog A) 442•780 Porno For Pyros (Warner Bros.)

Animal Bag

(Mercury)

Vince Neil—Exposed Quicksar (Warner Bros.) 457•143 (Polydor)

458-970

Front 242—06:21:03:11 Up Evil (Epic) 456•939 Quicksand—Slip

Red Hot Chili Peppers

—Blood Sugar Sex
Magik (Warner Bros.)

Ozzy Osbourne-No Tears (Epic Associated) 428-128

Snoop Doggy Dogg— Doggystyle (Death Row/ Interscope) 465•955

The Cranberries— Everybody Else Is Doing It, So Why Can't We?

Meat Loaf-Bat Out Of

Hell II: Back Into Hell (MCA) 458•232

Pearl Jam—Ten (Epic/ Associated) 428•433 Associated) Aerosmith—Pump (Coffen) 388•009

Guns N' Roses-Appetite For Destruction (Geffen) 359-984 359-984

Primus—Sailing The Seas Of Cheese 449-694 (Interscope) Helmet-Meantime

(Interscope) 449-686 Red Hot Chili Peppers
—What Hits? (EMI) 448-209

Skid Row—B-Sides Ourselves (Atlantic) 447•847

Mother Love Bone 447•755 (Mercury) Great White Psycho
City (Capitol) 447•565 Extreme III Sides To Every Story (A&M)

447-540 Best Of White Lion (Atlantic) 446-278

Ugly Kid Joe— America's Least Wan America's Least Wanted (Mercury) 445•379

Screaming Trees— Sweet Oblivion (Epic) 445•312 Dream Theater-

Images And Words (ATCO) 442-848 Tesla—Psychotic Supper (Geffen)442•178

Saigon Kick—The d Stone Atlantic) 3 441-634

Kiss—Revenge (Mercury) 441•436

The Yngwie Malmsteen Collection (Polydor) 431•577

Megadeth—Countdown To Extinction (Capitol) 444•489

Guns N' Roses—Use Your Illusion I (Geffen) 442•087

Nirvana-Nevermind 442.046

The Apocalyptic City (Atlantic) 457•119 Suicidal Tendencies— The Art Of Rebellion (Epic) 440•529 452-268 Rush—Fly By Night
(Atlantic) 454-017



Aerosmith—Get A Grip (Geffen) 458•075 458-075

Gruntruck—Push (Roadrunner) 450-981 Motörhead Die (Epic) 439-646 "Singles"—Orig. Sndtrk. (Epic Soundtrax) 439-604 Motorhead-March Or Fear Factory—Soul Of A New Machine (Roadrunner) 450•767

Firehouse-Hold Your Faith No More—Angel Dust (Reprise/Slash)

439-307 Poison-Swallow This Live (Capitol) 433•128/393•124

Mötley Crüe-Decade Of Decadence '81 (Elektra) 429-316 Ratt—Ratt & Roll 8191 (Atlantic) 427•799 (Atlantic)

Scorpions—World Wide Live (Mercury) 426-635

Rainbow—Ritchie Blackmore's Rainbow (Polydor) 425-934 Rush—2112 (Mercury) 424*911

Cinderella—Long Cold Cinderella Long Winter (Mercury) 424•564

Scorpions—Love At First Sting (Mercury) 424•549 **E**

Scorpions—Blackout (Mercury) 424•549

Pantera—Vulgar Display Of Power Display Of Power (ATCO) (ATCO) 435•305 Ministry—Psalm 69 (Sire/Warner Bros.) 433•748

Guns N' Roses—Use Your Illusion II (Geffen) 442-03

442-038

OTHER POWERFUL HITS

George Thorogood And The Destroyers The Baddest Of The Bad (Hits) (EMI)444-505

Elvis Costello—Brutal Youth (Warner Bi 476-168

Tom Petty & The Heartbreakers—Grt. Hits (MCA) 474-411 A Tribe Called Quest-

Midnight Marauders
(Jive) 472•860 Domino (Ral/DefJam/ Chaos/Columbia) 3 472•225

Elton John—Goodbye Yellow Brick Road (Polydor) 471-060

Crash Test Dummies
—God Shuffled His Fee (Arista) 470•476

Shaquille O'Neal— Shaq Diesel (Jive) 470-427 10,000 Maniacs—MTV Unplugged (Elektra) 469•775

Salt-N-Pepa—Very Necessary (Next Plateau/London) 467-837

Mellow Gold 476•721 Beck—Mel (DGC) James—Laid

467•761 (Mercury) Bryan Adams—So Far So Good (A&M)

Counting " Crows

Counting Crows— August And Everything After (DGC) 467•944

US3—Hand On The Torch (Blue Note) 471•342 Gin Blossoms—New Miserable Experience (A&M) 463•737

Cypress Hill—Black Sunday (Ruffhouse/ Columbia) 463•596 Dr. Dre—The Chronic (Death Row/Interscope) 461•970

Big Head Todd And The Monsters—Sister Sweetly (Giant/Reprise) 457•887 Depeche Mode—Songs Of Faith And Devotion (Sire/Reprise) 456-780 House Of Pain (Tommy Boy) (edited) 453•373

R.E.M.—Automatic For The People (Warner Bros.) 448•522 Blind Melon

(Capitol) Eric Clapton-Unplugged (Reprise/Duck) 446-187

Meat Loaf—Bat O Hell (Epic) 279-133 Arrested Development

—3 Years, 5 Months & 2
Days In The Life Of...
(Chrysalis) 436*204

(Island) 465-559 Cypress Hill (Ruffhouse/Columbia) 431-882 U2—Achtung Baby

4 Non Blondes— Bigger, Better, Faster, More! (Interscope) Spin Doctors--Pocket Full Of Kryptonite (Epic/Assoc.) 428•482

Peter Gabriel—Shaking The Tree (Geffen) 415•968 Grateful Dead-Skele tons From The Closet (Warner Bros.) 378-406

Steppenwolf—16 Grt. Hits (MCA) 372-425 U2-The Joshua Tree 354-449

The Police—Every Breath You Take—The Singles (A&M) 348•318 The Steve Miller Band

—Grt. Hits 1974-78 (Capitol) 290 290-171 Eagles-Grt. Hits, 1971-75 (Asylum) 287•003

(Mercury) 423•731 Scorpions—Crazy World (Mercury) 423•608 Edge (ATCO) 410-662 Extreme—Pornograffitti (A&M) 409-003 Iron Maiden—The Number Of The Beast 410•571 Warrant—Dirty Rotten Filthy Stinking Rich (Columbia) 379-644 Judas Priest-Priest... Scorpions—Best Of Rockers 'N' Ballads Poison—Flesh & Blood (Capitol/Enigma) 408-963 379-644 356-188/396-184 (Mercury) Cinderella-Night Songs (Mercury) 423-434 Skid Row (Atlantic) Mötley Crüe—Girls, Girls, Girls (Elektra) Iron Maiden -Seventh 379-602 Ministry—The Mind Is
A Terrible Thing To
Taste (Sire/Warner
Bros.) 404-194
Alice In Chains—Facelift (Columbia) 414-292 Son Of A Seventh Sor Bon Jovi—Slippery When Wet (Mercury) 423-392 355-990 410-522 Tesla-The Great Radio Controversy (Geffen) 377•986 Anthrax-Among The Living (Island/ Megaforce) 355-842 W.A.S.P.—Headless Children (Capitol) [3 376-566 Alice In Chains—Jar Of Ozzy Osbourne— Randy Rhoads Tribute Flies (Columbia) Alice In Chains-471-979 (CBS Associated) 355-636/395-632 ALICE IN CHAINS Whitesnake (Geffen) 355•362 Megadeth—Peace Sells...But Who's Buying? (Capitol) AC/DC—Who Made Who (Atlantic) 345•371 Van Halen-5150 (Warner Bros.) 343•582 Bad Company—10 From 6 (Atlantic) 341*313 Dokken—Under Lock And Key (Elektra) 340-661 Mr. Big—Lean Into It Jane's Addiction— Ritual De Lo Habitual (Warner Bros.) 407-098 Faith No More-The Jane's Addiction-Real Thing (Reprise/ Slash) 387•399 Nothing's Shocking (Warner Bros.) Screaming Trees-Whitesnake—Slip Of The Tongue (Geffen) 387-027 375•741 Iron Maiden—Piece Of Mind (Capitol) 334•201 Social Distortion (Epic) Uncle Anesthesia (Epic) 417•402 Suicidal Tendencies — How Will I Laugh Tomorrow When I Can't Dokken—Tooth And Nail (Elektra) 330-928 Sepultura Beneath The Remains (Road Testament-Practice Remains (Road Even Smile Today 417-188 405-183 What You Freach (Atlantic/Megaforce) 386•102 374•710 (Epic) Twisted Sister-Stav Slaughter—Stick It To Ya (Chrysalis) 404-830 Winger (Attantic) 374-652 Alice Cooper—Trash Black Sabbath—We Sold Our Soul For Rock Mötely Crüe—Too Fast For Love (Elektra) Molly Hatchet-Grt 382•366 Anthrax-State Of (Epic) 416-099 324-749 Extreme (A&M) (warner Bros.) 404-632/394-635 Megaforce) 374-264 Motorhead—1916 (WTG) 415+950 382+242 Van Halen—1984 (Warner Bros.) 324•582 Selections with two numbers count as two selections-write each number in a separate box COLUMBIA HOUSE, 1400 N. Fruitridge Ave., Rush me these P.O. Box 1130, Terre Haute, IN 47811-1130 6 8 Also send this CD now: I've 9 enclosed an additional \$6.95 7 Rush me these 8 9 10 11 12 Also send my first selection for up to a 60% discount. I've enclosed an additional This discount purchase also entitles me to these 2 extra cassettes FREE! buy only 7 more (instead of 8) at regular Club prices in three years. 15 Heavy Metal Hard Rock Alternative most is Ozzy Osbourne, Van Halen, Cypress Hill, Tribe Called Quest Megadeth Aerosmith The Breeders Age_ Print First Name . Apt. _ State Do you have a telephone? (01) Yes No one? (01) Yes No Do you have a VCR? (04) Yes No Do you have a credit card? (03) Yes No Note: we reserve the right to reject any application or cancel any membership. These offers not available in APO, FPO, Alaska, Hawaii Puerto Ricc, write for details of alternative offer. Canadian residents serviced from Toronto, Applicable sales tax added to all orders. W8N-8F-RN-RJ-RM

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Somewhere Between & Hell (Ep

Megaforce)

433-631

B's (Island/ 424•119 Anthrax-Attack Of The

423-780/393-785

Rush—Moving Pictures (Mercury) 423-798

Kiss—Smashes, Thrashes And Hits 423•731

Rush-Chronicles (Me

Sepultura—Arise (Roadrunner) 420-810

Van Halen—For Unlaw-ful Carnal Knowledge (Warner Bros.) 420-273

Firehouse (Epic)

Warrant—Cherry Pie (Columbia) 411•389

-The Razo

ce (Capitol) 412-148

Megadeth-Rust In

AC/DC-

Ozzy Osbourne Just Say Ozzy (CBS Associated) 401•26 401-265

Red Hot Chili Peppers
—Mother's Milk (EMI) 389-205 Ramones Ramones

Aerosmith Permanent

Mötley Crüe—Dr. Feel-good (Elektra) 🖪 387•944 Mania (Sire) 371-450/391-458 Savatage Hall Of The Mountain King (Atlantic) 361-501 Triumph—Classics

382-135 Great White-Aerosmith Vacation (Geffen) 359-075 381-178 Best Of The Doors (El-ektra) 357-616/397-612

Suicidal Tendencies Lynyrd Skynyrd— Skynyrd's Innyrds/Their Grt. Hits (MCA) 381-129 Lights...Camera...Revolution (Epic) 409-714

Sexorcisto (Geffen) 3
442-079

Polson—Open Up & Say...Ahh (Capitol/ Enigma) 368-688 376-087

Megadeth—So Good...So What -So Far, So (Capitol)

AC/DC—For Those About To Rock We pout To Rock ... alute You (Atlantic) 312-389 Ozzy Osbourne Bark
At The Moon (CBS Associated) 323-675 Mötely Crüe—Shout At The Devil (Elektra) 323*444

Quiet Riot-Metal

Great Gonzos/The Best Of Ted Nugent 312-330 (Epic)
Ozzy Osbourne
Diary Of A Madman
312-017

Ozzy Osbourne

Blizzard Of Ozz (Jet)

309-120 Health (Pasha) 320-630 AC/DC—Back In Black (Atlantic) 305-045

Van Halen II (Warner Pros.) 293*944 Van Halen (Warren 286-807



The Beavis & Butt head Experience. Featuring Nirvana, Aerosmith, etc. (Geffen) 473 472-852

Judas Priest-British Steel (Columbia) 303-206

Deep Purple— Machine Head (Warner Bros.) 291-484

Alice Cooper's Grt. Hits (Warner Bros.) 291-476

Boston (Epic) 269-209

Salgon Kick—Water (3rd Stone/Atlantic) 466-979 Slayer—Reign In Blood (American) 462*226

Kix-Live 460-394

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Contains explicit lyrics which may be objectionable to some members

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admitted to being excited by the idea of having as wide a range of music as possible included on the album. Sure they may be the Gods Of Thunder, the kings of rock and

roll, but that didn't stop them from wanting everyone from hip rockers like Dinosaur Jr. to country superstar Garth Brooks to be part of this collection.

"I've known for a long time that Kiss' influence is not limited to the music we younger. I think that's great."

Of course, it seems almost inevitable that with any new Kiss release, be it their mildly successful '93 release, Kiss Alive III, or confuse me," Stanley said. "Why would we stop? Why should we stop? It's hard to even consider questions like those. The idea doesn't even cross our minds. I think

our last studio album was one of our best ever, and some of the new material we've written is really incredible. We've taken a little extra time with this

next album because of having the live album and this new collection come out. But we haven't sat on our asses watching

"All I can say to everyone who tried to tell us what to do is, 'kiss my ass.'"

Kiss My Ass, questions concerning the

group's future invariably arise. Sometimes it



Kiss 1994...older and wiser.

"Our legacy is what comes after Kiss, not only bands but doctors and lawyers who cite Kiss as an influence. It's very rewarding to know that you've touched a lot of lives both of people within the music community and those who've gone on to other things."

"It might surprise people for us to want someone like Garth Brooks on our album," Simmons added. "After all, his image is about as far away from ours as you can get in music. But at his heart Garth is very much a rock and roller, and the energy and excitement that Kiss has always brought to our music and our stage show really made a big impression on him when he was

continually

want to resurrect such long-dormant dinosaurs as Led Zeppelin are just as adamant about burying Kiss. It's not that they want to see this legendary band depart from the scene, but there does seem to be a disproportional interest in why they continue to rock. They certainly don't need to do it for the money. And with diminishing returns on both the album and concert fronts, one might wonder if it isn't the right time for Kiss to hang up their rock and roll shoes. Just don't let Stanley and Simmons hear you say that. They're just liable to rip your heart out on the spot and serve it up for lunch. They know that there's plenty of life still left in this quintessential rock and roll animal.

"We do hear those questions, and they

"People do seem

to have a great deal of interest in Kiss," Simmons added. "They want to know what we're up to, and what we might be planning next. We always take it as a great compliment. Kiss has touched the lives of so many people over the years. Those people have grown up with our music. Some of them have changed, some of them haven't. I think Kiss has changed too for the better. But before anyone thinks that Kiss My Ass signals some kind of an end for Kiss, they'd better reconsider. Kiss isn't going anywhere except onward and upward. We know that we still have that ultimate Kiss album to make, and we're determined to make it— even if it takes us another 20 years to get there."



A SPECIAL REPORT

BY RICK EVANS

ike that big wheel that keeps on turnin', the rock world continues to evolve at a dizzying pace. Seemingly faster than ever, trends and bands that are "in" one week are "out" the next, with the faces, places and events that are high in the public consciousness changing in rapid-fire order. Rarely in rock's long and glorious history has the form been in more of a state of flux, with no clear cut musical style or act being able to cut through the murky waters of radio playlists, MTV rotations and media spotlights. Sure, there are plenty of high-profile stars selling millions of albums and packing arenas. But ask the average fan— or even the average rock star about where music is going, and you're liable to end up with a different answer for every person you ask. But thankfully, we at Hit Parader, in our divine wisdom, are here to clear this cloudy picture for ya. We're here to tell you, who's hot... and who's not.

A simple glance at the sales charts or a brief viewing of MTV clearly states one inevitable fact— so-called "alternative" hard rock ain't so alternative anymore. While the likes of Pearl Jam, Soundgarden and Nirvana would cringe at the thought of spearheading rock's lat-

est commercial wave, the fact is that they are doing exactly that! Yet, with their highly idealistic and iconoclastic approaches, bands such as these have served to break down the barriers that confined '80s hard rock— the barriers of conformity and style over substance. By doing so, they have effectively proven that individuality remains the keystone of success in the hard rock world.

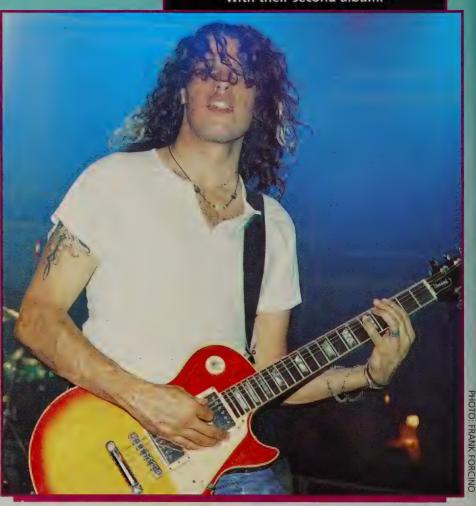
"It has struck me as a little strange how the bands from Seattle managed to really end the stranglehold those commercial bands from L.A. had on music a few years ago," Soundgarden's Chris Cornell said. "That's one of the things that's been most positive about what's happened recently. Despite the comparisons people try to make between us and Pearl Jam or Nirvana, the fact is that we're nothing alike. We've all made it acceptable to

really play what you want instead of trying to fit into some corporate picture of what's gonna be successful."

things tend to work in cycles, and there are those who believe the moderate success of the Crue's latest opus, Motley Crue, may trigger a resurgence of the socalled "L.A. sound". There's no question that certain major record labels would like to once again have a roster of "mousse abuse" pretty boy rockers that would be guaranteed to appeal to the widest possible audience. Ironically, one of the people who totally disagrees with that point of view is Motley's main man, Nikki Sixx, who believes that the L.A. scene of the '80s is deader than the proverbial doornail, and that this is the dawning of a new age for both his band and rock and roll in general.

"It's healthy that things change," he said. "Bands come along just when they're needed to give music a kick in the ass. A band like the Sex Pistols did it in

Stone Temple Pilots' Dean DeLeo will soon be leading his band back into battle with their second album.



Certainly the success of albums like Soundgarden's **Superunknown**, Nirvana's **In Utero**, and Pearl Jam's **Vs.** have solidified their position atop the rock pantheon of the '90s— the place inhabited by the likes of Motley Crue, Poison and Bon Jovi just a few years ago. But like anything else in rock and roll,

the '70s, we did it in the '80s, and maybe the groups from Seattle are doing it in the '90s. It's nothing new. The interesting thing will be to see how long it lasts before the labels try to get things back to a more commercial level. I don't think they can. That door has been kicked down. I like it when people come up and

MOTLEY CRUE'S NIKKI SIXX

say that our album sounds very contemporary—that's what it's about. The '80s are over man, it's time to move on.

Of course, with such a rapid change in musical tastes and attitudes, there have been plenty of bands left struggling for survival. Bands like L.A. Guns, Tora Tora, Faster Pussycat, Bonham, Lita Ford, Danger Danger and Winger, all of whom enjoyed major success during the last five years, find themselves on the verge of either disbanding or struggling to maintain a recording deal. There's no question that the tides have changed, and even platinum-coated rockers like Warrant and Poison are now faced with a highly questionable future.

"I never looked at Poison as a band of the '80s," the band's vocalist Bret Michaels said. "Our most successful album, Flesh & have been big changes, you'd have to be a fool not to see that. But that doesn't mean that Poison is going to start wearing flannels and growing goatees— that's not our style. All it takes is one good song, a great album, and maybe the cooperation of MTV, to get a band right back on top.

Ah, but there's the rub! (That's a quote from Shakespeare kids--- ain't you glad to

know you're reading such a high class rag? MTV has already proven that they've moved well beyond their "pretty boy rocker" stage. And while the network will

quickly take well deserved bows for helping to launch the metal scene of the '80s, as well as the careers of everyone from Skid Row to Guns N' Roses, they have also recently proven that they will show no loyalty to the bands who conversely had helped establish MTV as a major music industry force. For their part, MTV insists that they are forced to continually move on, to seek new horizons. But at the same time their sudden over reliance on rap videos (whose hedonistic message and anti-social attitude make the worst metal

"Things in rock and roll are

always changing— hopefully for the better."

videos look mild in comparison) signal a blatant disregard for what a majority of their viewing audience

demands. It is this two-faced mentality that has alarmed many rock stars, from Jon Bon Jovi to Kiss' Paul Stanley, and made them concerned about the future of hard rock.

"MTV is a very hard thing to figure out," Bon Jovi stated. "I understand that they want to feature a broader spectrum of artists, and I applaud them for it. I thought it was ridiculous that a few years ago they had a virtual ban against videos by black artists. But now the pendulum has swung the other way. I wonder what the long term affects of their programming polices

"I am worried about what kids are being exposed to on MTV," Stanley added. "I don't mean that I want to see a Kiss video every hour- though that might be nice. I think that the network is obliterating the personality of rock and roll. That's what concerns me. It's not that I like certain kinds of music and don't like others. That's really irrelevant. It's more a question of letting rock and roll have its full identity rather than some 'flavor of the month.'

So is that what hard rock has become in 1994, a "flavor of the month" battle between relatively faceless new acts? Have we reached the point where a band like Pantera can have their Far Beyond Driven debut at Number One on the charts yet remain a "questionable" longterm commercial entity? There seems to be no question that the musicians of the '90s are a far less flamboyant and loquacious bunch than their '80s brethren. But this desire to let their music talk for them and let their lack of image serve as their image does seem destined to make for shorter lived stars. Let's face it, the rock and roll empire has always been built on the outrageousness of its personalities, from Mick Jagger to David Lee Roth to Axl Rose. Somehow, the moody, introspective likes of Eddie Vedder, Layne Staley and the late Kurt Cobain hardly seem to fit this model. Is that wrong? Of course not. But for every kid who ever strutted in front of a mirror in an attempt to mimic the actions of Jagger or Rose it's hard to picture kids trying to capture the stoop-shouldered slouch of Vedder. Will this lack of pin-up personalities hurt hard rock in the long



PHOTO: EDDIE MALLUK



run? As one might expect, the opinions are strongly divided on the subject.

"We'd just like to be left alone if we could," stated Alice In Chain's Staley. "What the press or even the fans think about us really isn't that important. We've got to like what we do and be happy with it. That's really all that matters."

"You always need to have artists who get the people excited," Aerosmith's Steven Tyler said. "When we deal with people who don't seem to be enjoying themselves on stage, we get rid of 'em.

the "new guard" of acts, these veteran rockers draw strength from the rock form's continual revitalization, using these new challengers to their thrones as sparks for their own creative renaissance.

"When you hear what young musicians are playing, it should serve to inspire you," Osbourne said. "They're the ones with the fresh blood who can really revitalize the whole music form. If you look at them as competition, you're wrong. They keep everyone young and the music alive."

them for that title.

"We try never to think about our success," Metallica's Lars Ulrich said. "If you start thinking about that, I think you could run the risk of losing some of your hunger. We would never want that to happen with Metallica. The fact is I'm still obsessed with this band 24 hours a day."

It is that kind of obsession that marks the truly great bands from those who will be little more than footnotes in the rock history books. It is a quality Metallica shares with the likes of Pearl



How can you not enjoy playing rock and roll? If you don't there's gotta be something seriously wrong with you."

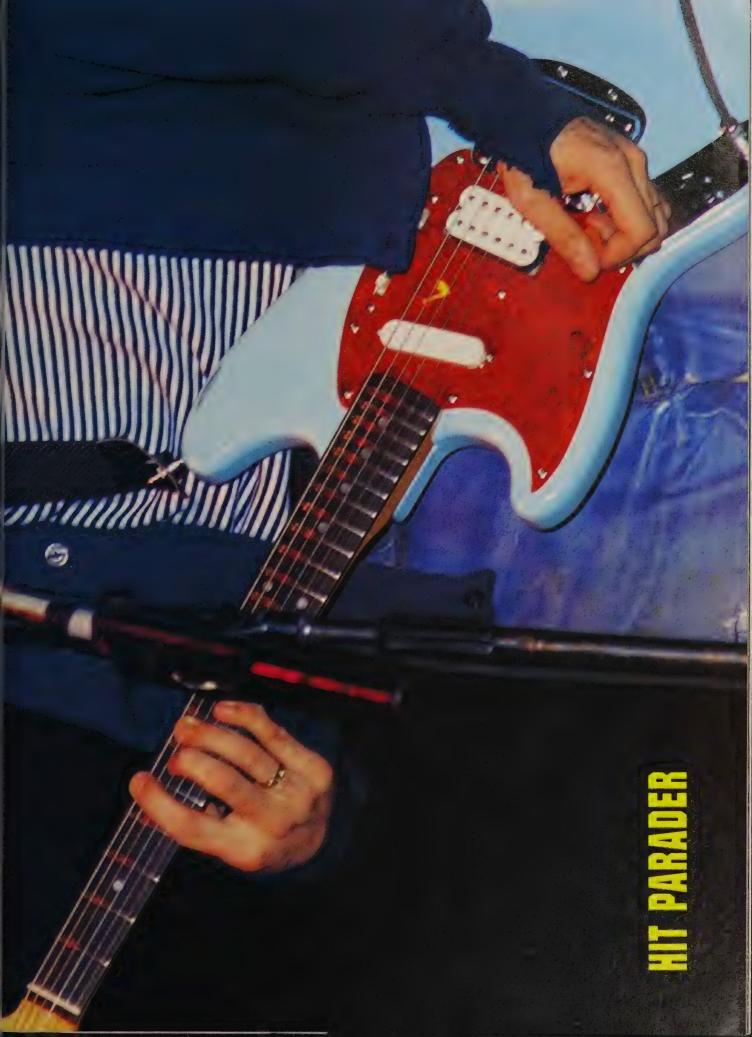
Of course, for someone in Tyler's position, rock and roll is the ultimate in good-time entertainment. Aerosmith are among only a handful of "perennial" rock veterans who seem to be able to stand up to all the change in the rock world and survive. Along with the likes of Ozzy Osbourne, Van Halen, AC/DC and perhaps Kiss (whose commercial viability has taken a bit of a beating in recent years) Aerosmith represent the "old guard" of rock and roll, the acts who have been around for more than 15 years and still maintain all of their rock and roll punch. It seems that rather than being threatened by

Of course, when all is said and done, the two bands perhaps most responsible for keeping the music alive in recent years have been Metallica and Guns N' Roses. To be honest, it's hard to say whether they're "hot" or "not". Both bands have reached such star status that they merely are— existing in a nether world above such mundane matters. While both bands enter what appears to be a lengthy period of selfimposed exile (Metallica, following the release of their massive Binge & Purge collection; G N' R with the appearance of their "cover" album The Spaghetti **Incident?**), their status as the reigning monarches of the hard rock world seems assured, no matter what new upstarts may come along to challenge Jam and Soundgarden, bands that see their music as an extension of their lives and personalities rather than as some entertainment guise. Such an attitude seems to be fast emerging as the ear mark of the hard rock scene of the '90s— an intense, no-holds-barred attitude that signals to anyone who listens that this music is to be taken *seriously*.

The bottom line seems to be that despite its ever changing face, rock and roll is as healthy as ever, with new bands and new hard rock styles emerging to revitalize a form that is as old as rock and roll itself. Who's hot? Who's not? It's a question that only you, the rock and roll fan, have the power to determine.

ALICE IN CHAINS'
JERRY CANTRELL





years, Zakk Wylde was both literally and figuratively Ozzy Osbourne's right-hand man. It was the sound of Zakk's booming guitar riffs, and the sight of his flowing blond hair that helped give shape to Ozzy's style during the late '80s and early '90s. But now it's time for Zakk to step out of the shadows and do what he's wanted to do for so long— front a band of his own. Pride & Glory is the group's name (though the label, for publicity reasons, would still prefer it to be called The Zakk Wylde Band) and those who thought they knew everything about Mr. Wylde from his work with Ozzy might just be in for a surprise or two. Yup, the music's hard and heavy. But there's a marked southern rock overtone to the proceedings, something you might not expect considering Zakk's New Jersey roots. But we'll answer that question and others during this conversation with Zakk Wylde.

were the main man?

ZW: Not really. We worked very differently than we did with Ozzy. With Ozzy, you'd go in, lay down guitars, then some overdubs, and then Ozzy would come in and sing. With this band we tried to do everything live. We've played and jammed so much together, that we're used to all being in the same place at the same time. I'm not saying that we didn't do a little fixing up in the studio—

Hit Parader: When did you first think

about getting Pride & Glory together?

Zakk Wylde:
Over the last
few years,
whenever I got
off the road
with Ozzy, I'd
call up some
friends and
we'd just go out

and jam in any little hole we could find. Back then it was me on guitar and vocals, James LoMenzo on bass and Greg D'Angelo and drums. James is still in the band but now we've got Brian Tichy on drums. So it's something that's been coming together for quite a while. The whole point back then was just to go out, drink a few beers and

have some fun. And come to think of it, that's still pretty much what we're doing now.

HP: How did Ozzy react to the fact that you were starting your own band? **ZW:** He was totally supportive. He's known I was going to do this for a long time, so he was the one who told me exactly what to look for in a contract and what to try and avoid. I mean the guy's got 25 years of experience; who could be better

HP: You're on Ozzy's new album. What happens if he asks you to

tour with him again?

to tell you what to do?

ZW: We've already joked about that. He hasn't come out and said he's going to tour, but my guess is that he is. I called him up for his 45th birthday a few months ago and he sounded just miserable. "Oh, after 25 years in rock and roll I don't have a band, I don't have a tour." He was really whining. You've got to understand that Ozzy doesn't have any hobbies or anything to keep him busy. He really needs rock and roll. So I figure he will tour, and if he asks me, I'll do everything in my power to be there. I love the guy. We've talked about having Pride & Glory open the show, then I'd come

hey, that's what a studio is for. But in general, things were done in a much more immediate and live fashion than with Ozzy.

HP: Let's talk about the songs on the coals. James

BY ANDY SECHER

out with him. He liked the idea— I was kinda joking about it.

HP: How do you feel long-time Ozzy fans will react to your album?

ZW: They'll probably think it sucks. (laughs) Well, it is a little different from what they might expect, but at least the

"Ozzy was the guy who told me what to look for in a contract, and what to avoid."

guitar sound is the same. Southern rock, bands like Lynyrd Skynyrd, the Allman Bros. and Marshall Tucker are what I grew up listening to. It's my musical roots. So naturally the music I play is gonna reflect that— though it's still very heavy. Hey, this isn't Garth Brooks. People came up to me while we were recording and said, "I hear you're starting a country band." I told 'em that southern rock had very little do to with country music.

HP: Did you have a different attitude in the studio this time knowing that you

HP: Let's talk about the songs on the album. What are your favorite tracks at the moment?

ZW: Ah, they all suck (laughs), One of the things I like best is Losing Your Mind, which is a strange song that starts off with a banjo then gets heavy. If Ozzy finds out that I'm playing a

banjo on an album he might never speak to me again! Then there's one called *Horse Called War* that's kind of cool. The songs have a lot of diversity. There are a lot of surprises. We had 23 songs ready to record and 14 made it onto the album. With that many songs, you almost have to cover a lot of musical terrain.

HP: How difficult will it be for you to play guitar *and* sing on stage with Pride & Glory?

ZW: All you've got to do is get used to it. It's like drinking a lot of beer. Your body just gets used to it— I hope. If you don't really think about it, and you just go up on stage and do it, then singing

and playing at the same time is pretty easy. It's fun. The bottom line is that I'm playing music I love, so what can be hard about that?

HP: How are you gonna feel the first time you're on stage with your band and somebody in the front row yells out *Crazy Train*?

ZW: (Laughs) Knowing us, we'll probably stop whatever we're doing and play it! We'll be open for suggestions. Maybe we'll do the entire show by just playing requests from the crowd. If we know it, we'll play it.

ZAKK

BY PAT MITCHELL

omewhere in the heartland of America, an overcrowded school room of third graders are chanting the Pledge of Allegiance. At eight years of age, those words were some kind of comfort and it all seemed so simple. But then we grew up and realized the truth—liberty and justice are almost extinct in our modern world.

We elected a new President of the United States in the hopes of restructuring the disfigured face of humanity. We stand as a part of a world that is more aware of the happenings around it. Global warming, religious intolerance, disease, war, famine and poverty. In our desire for change has come music that reflects our struggle. Rage Against The Machine is the latest name to add to the list of music for the revolutionaries.

· Vocalist Zack de la Rocha is a militant poet. The music of Tom Morello (guitar), Brad Wilk (drums) and Timmy C. (bass) are the Fife and Drum Corps carrying the troops in for battle. Rage Against The Machine is a movement— a movement "to take the power back," as one of their songs screams. The band has taken the fury of rap and cohesively intertwined it with the thrashing edge of hard rock. They have removed the somewhat unstable line between music and politics. Their message is filled with anger and frustration.

"Young people are waking up to the injustices in our society that need to be addressed. This band is timely since we have a new president, who everyone is starting to realize is a sellout," Tom explained. "People are realizing that you can not look to the Democratic or Republican parties. The political parties don't have the answers. The answers have to come from us—you and me. And that is what this band is about."

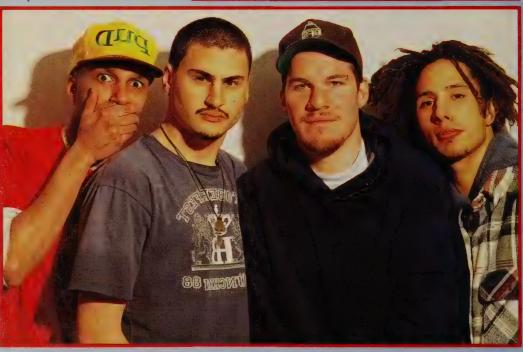
"Something in our lyrical content allows people of like minds to come together. Anger is a very important tool. Unless you have indignation about an unjust system, you will never be moved to do anything about it. The next step is focusing that anger in an intelligent way. The powers-that-be are not going to hand over our rights on a platter. Look at any major turning points in history where people's lives have been made better, it was a fight. Once you taste a little bit of your power, the ability to change your surroundings is amazing."

Some people think music and politics should stay in separate realms. But for Rage Against The Machine, music is politics. The messages they put out are as important as the music. The band has played shows for campaigns like Rock For Choice and The Anti Nazi League. The songs on their self entitled debut album speak against racism, conformity, oppression.

"Live on stage, playing those songs, the adrenalin takes over," Morello said. "There is something very physical in our songs. That is why we try to spell it when using the press. I think people at our shows get the point. We are anti-degradation, anti-exploitation and anti-oppression. If you are in favor of any of these things, we are anti-you."

"There are some subtleties— sometimes you do need to go back and read Zack's lyrics. We draw from the hard rock and hip hop crowds. Unfortunately, one of the things they have in common is sexism and misogyny. We don't deal with any of that. We don't let it happen in our lyrics. You can have music that is just as powerful that does not degrade women and that has a message. It is frustrating when people don't get it. Yet, it's not enough for us to preach to the converted. You can not

Rage Against The Machine: "There is something very physical in our songs."



just scream to the people who already believe."

Rage has no problem with sharing their stage with fans, whether stage divers or protesters. The communication between band and fans is a significant part of Rage Against The Machine's popularity. At one show, a persistent audience member was repeatedly screaming "Bosnia" throughout the band performance. Finally, Zack let him get on stage and express himself. The young man

just wanted the audience to know about the war in Bosnia, where attempted genocide is being justified as religious cleansing.

"I remember when I was young and I had something to say. No one

listens to kids," Morello stated. We try to break the barrier between band and fan. At some of our shows we are passing the mic around to the fans. They can say whatever they want. I remember at one show, it was getting pretty late so we ended up continuing the talk after the show. We had 300 or so kids in the parking lot of the club talking about issues that were important to

Hit Parader who buy albums. It is important to convince the people who believe in our First Amendment Rights to get off their butts and help make a change."

Ironically, Rage Against The Machine's greatest introduction to music fans was on the Lollapalooza tour. Last year, the alternative tour was criticized for a weaker lineup than in past years. After only a few shows, Rage was being hailed as "the band to see" at this

traveling festival. Since the tour, the band has been climbing up the album sales charts. When the band started out two years ago, their style was unexplored and almost unheard of. At their first show the vibe was

overwhelming, the band knew they were doing the right thing.

"The reaction we had was immediate. We started out opening for Tool. Their guitarist Adam and I were in a punk rock band together in high school. Hey, there is some rock music trivia for you," Morello remembered. "Tool was a big underground band around town when we started playing out. We didn't have to start



"Young people are waking up to the

injustices in our society that need

to be addressed."

them. It was beyond rock star on the stage to open meaningful dialogue."

The band is more than just words, it has ascended to encourage involvement and activism. The goal is to get people more involved with the causes they believe in.

"It is about more than talking the talk and walking the walk. It is important that we set examples; either by working with cultural awareness programs like Zack does with the Chicano community, working with ecological groups or just by turning people on to different things."

"At our shows right now, we are passing out stuff against censorship. It is a total political issue that over 3,000 record stores refuse to sell stickered records to minors. The reason these stores have given into the censors is because there is no pressure from us to stop it. It's not the Tipper Gores who buy the albums. It's the 30,000 people who went to Lollapalooza every day, the readers of Tom Morello: "We try to break the barrier between band and fan."

opening for three people in some strip club on Monday nights. We got to open to full house crowds."

"They really got into it. We struck a chord with the audiences. I think they were pissed off and fed up. They were sick of music void of any kind of meaning. Zack has this intense personal delivery. Rage Against The Machine live is out of control and it connects with the crowd. There is an honesty to our shows and it's pretty rare these days."

"We were offered a deal after our second show. We were surprised at how well everything has been going. So far our success has provided us with a great opportunity to explore the possibilities of what we can do with this band."

PHOTO: EDDIE MALLUK

SOUND GARDEN RELUCTANT SUPERSTARS

hris Cornell is a tough guy to figure out. Upon meeting Soundgarden's charismatic vocalist, one is immediately struck by the contradictions; Cornell is brooding yet friendly, handsome yet intentionally unattractive, open yet reserved. It's almost as if he's an artist in the midst of his own creation— a work in progress. It is this same kind of contradiction that give the music contained on Soundgarden's new album, **Superunknown**, much of its inherent strength: it is

BY ROB ANDREWS

Sabbath crossed with the Beatles" is too simplistic and far too limiting. This Seattle quartet break down barriers rather than cross them. They shatter long-held notions rather than merely alter them. The fact is that Soundgarden sound like nobody other than Soundgarden, and as Cornell is quick to point out, that in itself is something worth celebrating.

we had already proved we could do that. Just playing with loud guitars isn't enough of a justification to keep making albums. We still have loud guitars on this record, but there had to be more."

More indeed! On **Superunknown** Cornell and bandmates Kim Thayil (guitar), Ben Shepherd (bass) and Matt Cameron (drums) have created a dense, continually evolving musical landscape that shifts speeds and direc-



powerful yet melodic, insightful yet playful, overwhelming yet accessible. Quite simply, no band in recent memory has been able to present so many diverse musical messages at the same time and make them all work. Falling back on the by-now-standard line that "Soundgarden sounds like Black

"We wanted to make sure that we grew as songwriters on this album," he said. "That's what made us get excited this time. It seems that everyone has gone in a heavier direction in recent years, that's the trend with a lot of bands. I don't know if they're doing that to try and fit in, or to prove a point. But

tions at an almost dizzying pace. Once one gets into the groove-oriented licks of *Spoonman* they need to quickly shift gears for the raw power of *Let Me Drown* and then get ready for the lilting charm of *Black Hole Sun*. Working with new producer Michael Beinhorn, the

band left behind some of the textural elements that distinguished their last two albums, Louder Than Love and Badmotorfinger, to seek exciting new musical terrain. For Soundgarden, the whole point of making this album was to get away from

be viewed as the "flavor of the month", there's no denying that 1994 is quickly shaping up to be the year of Soundgarden. Despite the obvious benefits provided by such a situation.

witars on this record,

said. "We've had meetings trying to decide which songs should be singles and which songs we should make videos for, and that's stuff that gets me a little angry. I understand that it has to be done— that it's the way this business works. But when you've poured your heart into making an album, the idea that people are

"We still have loud guitars on the but there had to be more."

what had quickly become a "safety net" for the band and to walk the musical tightrope with their necks squarely on the line.

"We were happy with the way the last two records turned out, Cornell said. "Terry Date produced those, and he's an amazing guy. He can do anything. But we had grown a little too comfortable working with him. We wanted to try something new where we felt we really had to push ourselves to the limit. That's the only way you can grow as a musician. If we just wanted to make another Badmotorfinger, we probably wouldn't have even gone back into the studio. We took a long time making this album because we wanted to really make sure we were doing it right. Sometimes working at that speed worked to our disadvantage because you lost a little bit of the flow. But in the end, it all worked out fine

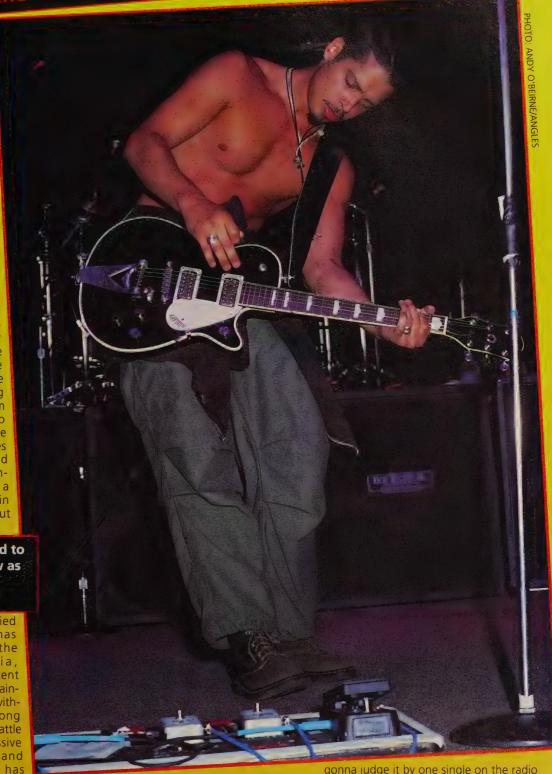
Cornell: "We wanted to make sure we grew as songwriters on this album."

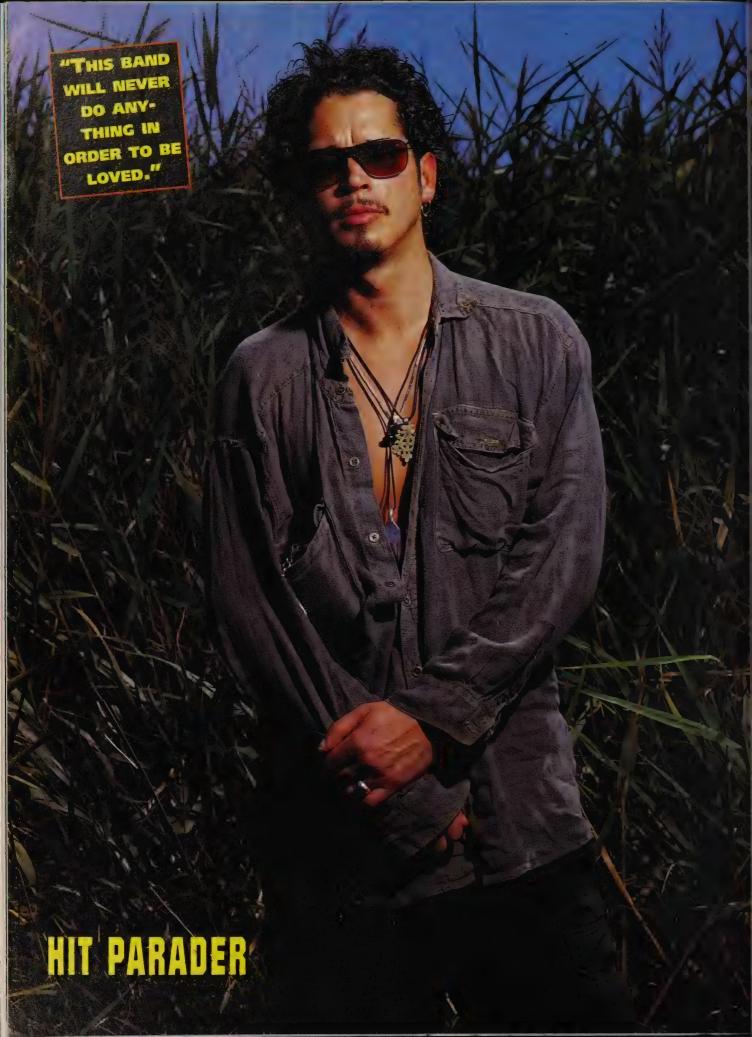
Judging by the frenzied response the album has received from both the fans and the media, Soundgarden's most recent artistic decisions have certainly hit a responsive chord within the music masses. Long viewed as the "other" Seattle band following the massive success of Pearl Jam and Nirvana, Soundgarden has now usurped both of those

groups in terms of critical support. While Cornell would sooner cut off all of his hair (oh, he already did that, sorry) than an idea that doesn't sit too well with the brooding vocalist.

"I'm not particularly happy with the way the music business does things," he

gonna judge it by one single on the radio or one video on MTV is something that is annoying. It's not fair. We've got something like 70 minutes worth of music on this album. Do you think a four minute









single really gives you an indication as to whether or not you should buy the album?"

So what exactly is Soundgarden's mood as the summer of 1994 rolls into high gear? Much like everything else about the band, their mood often seems contradictory;

Ben Shepherd: Along with Cameron, he's the rhythmic glue that holds the band's sound together.

they're happy about certain things, pissed off about others. But in general terms neither Cornell nor his bandmates can hide the obvious joy they feel over the creation of what is not only their finest album to date but perhaps the finest album released this year. While such high praise will only make Cornell lower his head and mumble, there's no doubt that as the sales of Superunknown continue to skyrocket (the album has already sold well over a million copies and seems certain to hit the two million level) and demand for tickets to the band's concerts continues to escalate. Soundgarden will soon have to confront the "demons" of stardom head-on. Hopefully, they'll react to life in the public spotlight better than have their Seattle brethren in Pearl Jam and Nirvana. But then, when you live a life that is so full of contradictions, perhaps we'll never really know if Soundgarden are enjoying their taste of stardom or not. Just the notion of such confusion puts a smile of contentment across Cornell's face.

"I don't think this band will ever do anything in order to be loved," he said. "We may do something to be hated, but that's a little different. If we can just be us- be the band that we want to be and make the music we want— and have people still accept us, then that's fine. But I don't know how comfortable we feel about all the nice things people have said about us recently. We've come up the hard way over the years. There were long stretches of time when people either ignored us, didn't understand us, or didn't like us. Maybe we just got used to that. Now to hear everyone say how much they love us is a little strange. I'm as anxious to see how we'll react to all this affection as anyone else. It should be very interesting.



PHOTO: NEIL ZLOZOWER

LIVE ON STAGE

GUNS

here's talk...there's a lot of talk. Yeah, a lot of people these days are saying that Guns N' Roses are gonna get back on the road even before their next album comes out. Maybe it'll be at the much-discussed **Woodstock II** Festival— maybe not. But whatever the immediate future holds for these Top Gunners, we figured you'd like a close look at Guns N' Roses, live on stage.



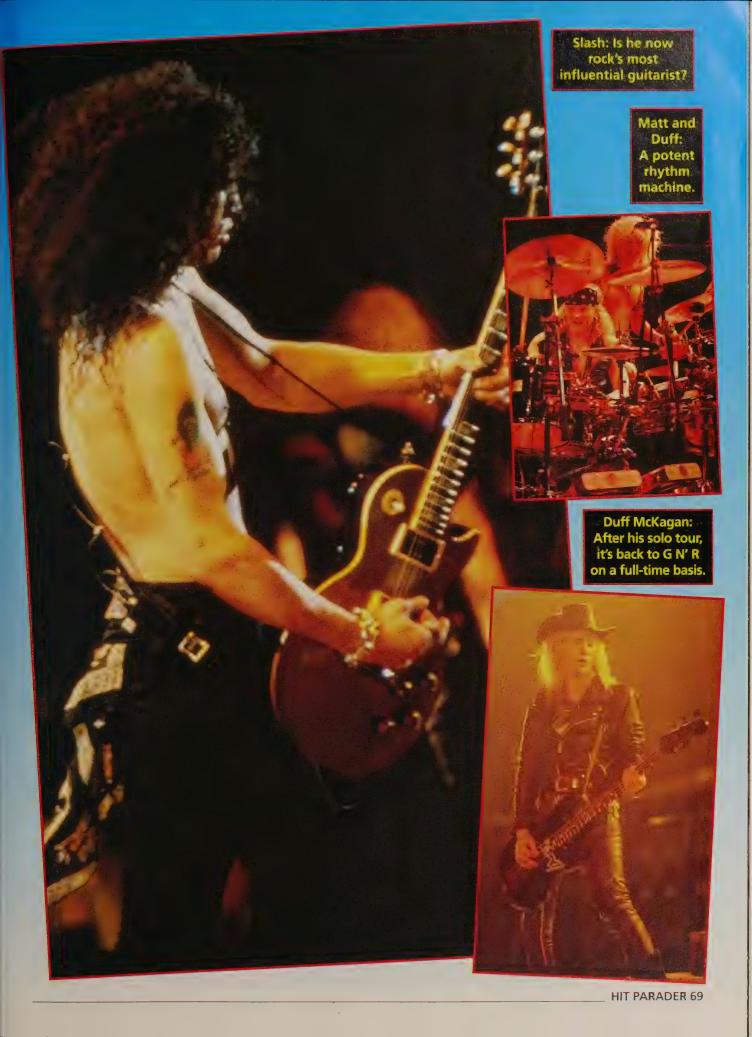
Matt Sorum has proven to be one of rock's most powerful and proficient live drummers.



Axl Rose: His solo album is still a workin-progress.

The G N' R front line: Slash, Axl and Duff.

SWIDELLELPI



SAMMY HAGAR

or some guys in the music industry, one career would be plenty. One brilliant LP, one true shot at the big time, and they could retire to a sunny hideaway like Cabo with a satisfied grin on their faces. Then there are guys like Sammy Hagar.

As his bandmates in Van Halen were once again cranking up the engine to write and record yet another multi-platinum album, tentatively titled **The Club** (slated for an October release), Sammy was in a recording studio laying down tracks for his first solo release since 1987.

Unboxed hit the stands March 15. It's title is a double reference, first to Sammy's dislike of boxed sets in the

music business, and second, to his early years as an amateur boxer. The photo shoot for the cover depicted him in boxing gear punching a speed bag in a New York City gym.

"First and foremost let me just begin by saying that this is not, repeat, is NOT, a sign of troubles within Van Halen," Sammy states emphatically. "This is just a separate project that I had the time and opportunity to do, so I did it. But I'm real aware that this could be misconstrued, and that's one reason you won't be seeing any videos for the songs. It's important that no one gets the wrong

"See, it was in my contract at Geffen (his solo label five years ago) that they had the option to do a greatest hits record at their leisure," he continues. "It's going to be the best thing I've ever released. It includes all my favorite songs from that era, plus two

FLYLIG SOLO

BY PAMELA SHAW

new ones I wrote in the past year— High Hopes and Buying My Way Into Heaven. It's funny because the biggest hit I ever had, Your Love Is Driving Me Crazy isn't even on this collection because I personally am not as proud of that song as I am some others I've done."

It is easy to hear the excitement in his voice as Sammy describes the genesis and meaning of his new compositions.

"Buying My Way Into Heaven really focuses in on TV evangelists and how they prey on lower income people. It's the biggest congoing," he declares, "I haven't dealt with it personally, but I have some good friends whose mothers got into the Jim and...what's her name...oh yeah, Tammy thing. Those guys made hundreds of millions of dollars, man. It was ridiculous. And the money came from people who really couldn't afford that ten or twenty dollars. It's so evil, I had to write a song

about it.

"It turned out to be very dark, pretty manic," he elabo-rates, "It's the weirdest song I've ever written. It's got all these bizarre guitar breaks in there, because I wrote it on guitar, like...(he pauses to ad-lib a quitar lick with his voice)...l think Jimmy Swaggert should use it as his theme song! It's totally twisted!"

"High Hopes is about getting stoned and having all these great ideas, and then watching them literally go up in smoke. I based the song on past experience, when I was a kid. and we'd sit around with all these big ideas, 'we're going to do this and that, blah, blah, blah'. But five minutes later none of us could remember what we'd even been talking about!" he laughs, "It's a real fun, upbeat, I Can't Drive 55 anthemtype song. It's not a pro-drug song or an anti-drug song. It



70 HIT PARADER

just tells the truth about getting high. And anyone who's been there is going to crack up when they hear it!"

One thing Sammy Hagar doesn't laugh about is his role as vocalist, and just the vocalist, in Van Halen.

"Although it was fun to do my own guitars on the solo stuff, I don't miss it in Van Halen. That's Eddie's gig," he says. "For me it would only be double responsibility. Some musicians get stuck in the studio for months laying down all the guitar solos, doing all the rhythm parts, then laying down vocal tracks. And in concert, it's really tough trying to remember every little guitar part and then take a deep breath and also give a strong vocal performance

short. He and Eddie Van Halen were scheduled to do a benefit concert and both wanted to clip it off before the performance. They were actually intending to shave it all

"This album is NOT a sign of troubles within Van Halen."

off, like an Army cut. But the cooler heads of Valerie Bertinelli and Sammy's girlfriend Kari prevailed. After the show, however, they took the plunge.

"The girls took out these clippers and went at it. Eddie's is really short, I

Halen set next time out on the road," he explains enthusiastically, "See, Geffen's plan is to make these songs huge radio hits, not top 40, just big AOR songs, to help sell the album. And I know they were just made for playing live, so they'll be a great addition to our live set."

As always, fame has it's price tag, in this instance concerning who he should, or should not, ask to play on the record.

"We actually had talked about Eddie playing bass and Alex playing drums" he recalls, "but we figured that could really stir up the Van Halen fans, and get them all excited too far in advance of the other record being released."



at the same time. There's not enough time to think in between everything!"

Mike Clink, who formerly produced such bands as Guns 'N Roses, was at the helm on this project, and Sammy could not say enough good things about the experience.

"He's a great guy, and my favorite producer so far that I've worked with . He is so organized that as an artist I was able to just trust him totally with each nuance in the mix. He makes it easy to get a performance out. I have to admit that my first choice was going to be my good buddy Neil Young, but John Kalodner (Geffen A & R man) had the idea to hire Mike, and I'm glad I listened. It came out great."

Sammy is also sporting a new look these days, having recently cut his hair

mean like about one inch below his ears. It looked like a little Dutchboy!" he laughs, "Kari did mine and left it a little long on top. But they both did a pretty good job considering that we both had such massive hair to start out with. Of course, later we did have to go to a salon to clean up the edges a little bit, but that was okay. We had fun!"

The good news for every Van Halen fan is that these guys do indeed enjoy hanging out together, as well as "doing the band thing." And it is precisely that sense of camaraderie that overrides the suffocating sense of ego which has often been the death of other mega-groups.

"It's a guarantee that my new solo songs will be included in the Van "Then there's always the problem of that other character, who shall remain nameless..." he says, alluding to former Van Halen vocalist David Lee Roth, "...popping up here and there saying 'oh yeah, man, Sammy Hagar and Van Halen had a big fight, man, they're breaking up."

Sammy has the last laugh with his flip response; "Talk about *High Hopes*!"

As far as anyone can tell, Van Halen and Sammy Hagar are going to be around, together, selling out stadiums and record bins for years to come. And the fact that he also has the energy and inclination to pursue other artistic outlets is just another thing that makes his fans think Sammy Hagar is so damn cool.

HOTO: KEN SETTL

ome musicians are born merely to be Rock Gods— other than music, nymphs, parties and video games, there's not a whole lot going on in their heads. Rock and roll is their life, and nothing else really matters. That's cool, music makes the world go round, but to other musicians there's more to existence than guitar riffs. Doing the same old, same old makes Jack a dull guy. That's why Rob Zombie has his filmmaking. For Kirk Hammett it's comics and horror paraphernalia. Lately, Nine Inch Nails' Trent Reznor has gotten into microscopic photography.

"We were looking for different images of spirals found in nature," explains Reznor. Which is why there is this wide variety of molecular helix visuals promoting NIN's bleak industrial

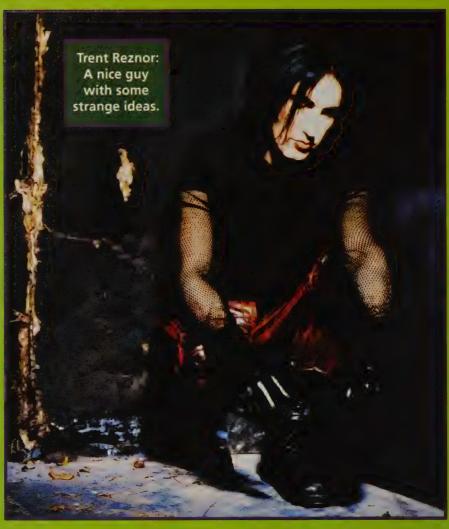
NNNE NNCH NAILS CAUGHT

masterpiece **The Downward Spiral**. The purging drone that has established NIN as the forefathers of the industrial dirge is pervasive in cathartic laments such as *eraser*, *march of the pigs* and *the becoming*. Instinct and technique make NIN's music the most astonishing computer generated art to pass through our speakers since Kraftwerk.

"I started this album on computer or keyboards, then I fleshed them out by bringing in some guitar," observes Reznor.

He brings a unique approach to music. As a child growing up in Mercer, Pennsylvania, Trent was one of those kids who was forced to practice classical piano opuses for hours upon hours. In his teens, he abandoned art for science, choosing to pursue computer engineering in college. The drudging intensity of microchips and numerical language caused Reznor to develop bytes on the brain. He subsequently dropped out of school to gig around Cleveland, Ohio. That blend of art and science is what NIN is all about.

"It was a way of shaking the foundations of the music business but in a



IN CONTROVERSY

more intelligent way than punk rock," declared Reznor.

NIN is Trent Reznor. For stage purposes The Downward Spiral tour will feature Reznor, guitarist Robin Finck, keyboardist/guitarist/bassist Danny Lohner, keyboardist James Woolley, and long time cohort, drummer Chris Vrenna, but NIN is "not a band," Reznor states definitively. "It's not 'here's an idea for a song, let's all work on it.' It's basically if you don't like what you're playing, come up with something better. If I like it, you can play it."

Reznor has a vision. **The Downward Spiral** is a bleak, desperate tension-filled recording which changes as you listen. Trent claims the desolate sound of NIN is *not* various parts integrating into a sonic whole. He sees his creations as "the big picture. I have an idea of how I want things to come out."

It starts with real instruments, but mutates from there. Guitars, vocals, and bass were first recorded into the computer, using a Macintosh program called Opcode's Studio Vision.

"Usually I'd loop something and then

BY JODI SUMMERS

play along with it for awhile, then I'd go back and listen. If anything was decent, I'd cut it together into something cool.

"I purposely made the drum programming very rigid, so that maybe someone will listen to it and think, 'Is that a machine? Nah, can't be.'"

Reznor is a very intense individual. On this day, he's thumbing through a medical tomb titled **The Atlas of Gynecological Pathology**, and after displaying what a syphilis bacteria looks like when enlarged 300 times, he offers illustrations demonstrating how the disease can annihilate man's most vital organs. A sly smile crosses his face—Trent seldom smiles.

"Things could be worse."

Questionable, very questionable. The negative emotion on **The Downward Spiral** runs pretty extreme, it is enough to make Eddie Vedder seem like a happy guy in comparison.

"As I would think a lot of writers are, I'm motivated by certain extremes," Reznor said, "I don't find any need to document the feeling, 'Oh, I woke up

and it's a nice day today, and I feel okay, I'm going to write a song about that.' I don't think I could eloquently comment on anything that Paul McCartney hasn't already said. I doubt he could write a song about wanting to kill yourself as good as I could..."

The becoming is an eerie metaphor for a soul that transforms into a machine. reptile creates the fantasy of having a fling with a monster in an H.R. Giger painting. the downward spiral is watching your own suicide through the looking glass.

"I've always been mildly depressed," offers Reznor. "I can't tell you why that

is. When I think back as far as I can remember I've always had an element of melancholy that I should probably have therapy for...but I'm making a career out of it."

Past albums like pretty hate machine and broken were recorded by Reznor assisted only by his producer, Flood. This time out Trent invited renowned guitarists Adrian Belew into his sordidly infamous Benedict Canyon villa/recording studio...the very residence where Sharon Tate and four guests were brutally mutilated and murdered by the Manson family more than two decades ago. In some spots you can still feel the terror.

"We were in the living room where Sharon Tate was murdered, the vibes started...what's going on here?" recalls Trent. "We rolled the tapes and just asked Adrian to play. This totally fast machine thing kicks in, and he just starts playing and immediately all of our mouths drop open."

Organic...NIN's as organic as you can possibly be surrouned by the Manson aura and a cacophony of computers. It's a weird headspace, but one that Reznor's record label, Interscope, is buying into big time. Rightfully so. NIN's

last opus, **broken** as well as the industrial dance creation **pretty hate machine** are hovering at platinum. They've also given Trent his own record label, nothing. Originally, nothing was a vehicle for NIN, funded by Interscope, but already the roster has expanded to include foreign powers like Pop Will Eat Itself and Coil, as well as Trent's pet project, Marilyn Manson.

"They're really cool. They are really bizarre, but fairly accessible rock bands, but as politically incorrect as anybody I've seen around," observes Trent.

The record company is part of the big picture, the organic evolution beyond **The Downward Spiral**. It's the direction for 1994, but who knows what lies beyond?

"With this record I had something to say," observes Trent. "It's what was in my head. If I reached the point where I didn't feel this way anymore, I wouldn't write a record about it. I might stop Nine Inch Nails...at some point I would like to focus on production."

"This band is a way of shaking the music business."





THE BEST IN ALTERNATIVE METAL

FORMED IN TUSCON, ARIZONA during the mid-'80s, the Supersuckers (named after a porno film) found that their unique brand of party punk was not welcome in the local music scene, which was dominated by stereotypical metal acts and "jingly-jangly desert rock bands." Rather than changing to fit in, the band headed north to Seattle, unaware of the music explosion that would take place soon after they arrived. Frontman Eddie Spaghetti laughs at how overwrought the scene has gotten.

"It is weird having to talk about where you come from all of the time," he says.

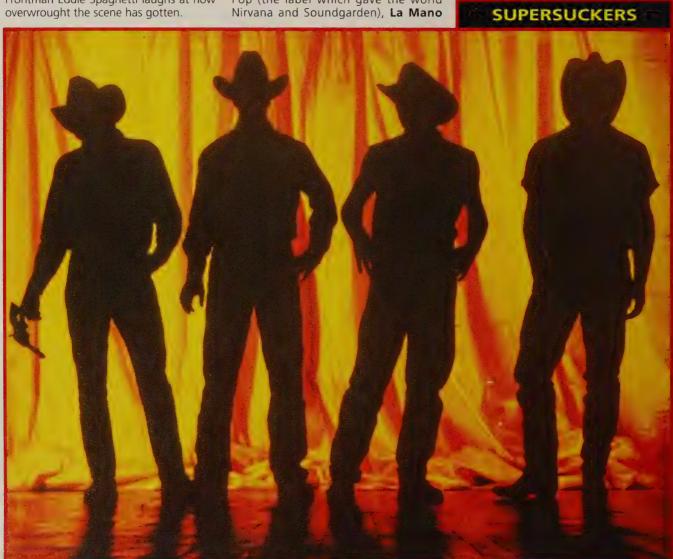
In an ironic twist, established rock stars from Rob Halford to Sepultura's Max Cavalera are now relocating to Arizona.

"I guess they like the weather there," he continues. "I didn't."

Having been constantly referred to musically as a cross between Motorhead and the Ramones, the Supersuckers have playfully entitled their second LP for Sub-Pop (the label which gave the world Nirvana and Soundgarden), **La Mano** **Cornuda** which, loosely translated, means "the horned hand" or the "sign of the devil", the notorious hand gesture favored by metalheads.

Rounded out by drummer Dan "Dancing Eagle" Seigal, and guitarists Dan Bolton, and Ron Heathman, The Supersuckers have become known as an "anti-clever" band, often accused of creating music devoid of intelligence.

"I don't want to pretend that we are



geniuses, but music has become too full of pomp and circumstance and pretense," explains Spaghetti. "I don't think there is any room for anybody to expound their personal beliefs in my rock and roll."

Their biting satire is displayed on Mudhead an offhanded tribute to their peers, grunge kings Mudhoney.

"It's a song we have had in our repertoire since way back in our Tuscon days," explains Spaghetti. Although The Supersuckers had stopped playing the song, our all-acoustic, alter-ego band Junkyard Dog continued to perform it live. We just decided to finally record it."

Also victimized by the band's humor on La Mano Cornuda are Mudhoney's Matt Luken and famed Seattle producer Jack Endino whose revealing phone messages left on Spaghetti's answering machines found their way onto the

"The Luken message worked well with the song High Yah , laughs Spaghetti. "And everyone I played the Endino message for thought it was so hysterical that we had to use it."

The band also mocks the current trend of including "hidden tracks" at the end of CDs. The hidden track they've included at the end of Mano is actually the record replayed in its entirety.

"There is a copy of the disc in the jukebox at Emo's in Austin, Texas," says Spaghetti. "If you play the 14th track, you get to hear the whole album for the price of one song."

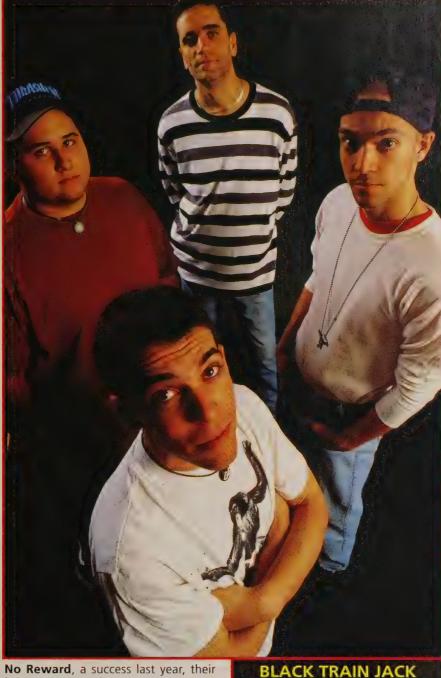
"We decided to do it because the record was so short (the initial running time is less than a half an hour). It left us with room to do something and that's what we decided. I think it is fun for bands to mess with CD technology.

CONTRARY TO THE POPULAR rock myth of instant fame and fortune, New York City's Black Train Jack did not make any money during their summer-long tour last year opening for the Mighty Mighty Bosstones, Fugazi, and Sick of It

"If we toured as much as we needed to we'd die," says guitarist Ernie of the band he formed three years ago out of the ashes of New York hardcore heroes Token Entry. "We would have nothing. I'm not looking to make a million dollars, but I want to live.

In order to survive, each member maintains a day job. Ernie is an Art Teacher in Queens, Nick the drummer is a bus driver for handicapped children, and Brian the bass player is both a snow board mechanic and an officer in the army reserves. Rob the vocalist is still a student

Their work ethic is indicative of their alcohol and drug-free lifestyle. Yet while their sophomore effort, You're Not Alone is chock full of the same upbeat pop punk/metal that made their debut,



No Reward, a success last year, their lyrics are not preachy.

"I could never just sit around and complain about the world," admits Ernie. 'As far as I'm concerned, you can do whatever you want. I'm going to live to 80 or 90 years old and I'll never smoke or drink, but if you don't want to hear about it, I won't force it on you."

After covering the Bob Marley classic One Love (perhaps better known today as the song featured in Jamaican Tourism television commercials) on their debut, the band decided to tackle Steve Miller's A.O.R. '70s classic The Joker on You're Not Alone.

'We decided a long time ago that we would be like the Kinks and have one cover song per album," laughs Ernie.

While the song has been adapted to the band's style, it is a faithful rendition that will enable the band to reach a wider audience. Still Black Train Jack have their share of loyal fans.

"This kid wrote me a letter telling me that he saw us live at City Gardens in New Jersey and then ran out and bought No Reward," explains Ernie. "He said the track Leap Frog brought tears to his eyes. The kid wrote: 'I just hated everything, everyday.' Now he listens to Leap Frog before he goes to school each morning, and with the song playing in his head, he's able to face the day. He ended the letter thanking me for writing such a cool song. 'I don't know what it means to you,' he wrote, 'but it means a lot to me.

"The next time we played City Gardens, I dedicated the song to him.

The following day I found a note from him in my mailbox. It contained just one word: 'Thanks'."

Looking forward to another summer tour, the guitarist believes that Black Train Jack will have a long life.

"Although I doubt we'll ever make enough money to give up our day jobs, the most important thing is that the band is composed of friends who enjoy playing together and enjoy playing the music we create," he says. "If I wasn't in his band, I'd still listen to this music."

IMAGINE THAT SEMINAL NEW Age composer Vangelis has been bitten by a rabid dog, yet continues to create music while growing increasingly insane and inching toward death. Only then will you begin to understand the uniquely bizarre sounds New Jersey's Old have forged on **The Musical Dimensions of Sleastak**.

"People have referred to us as 'newage hardcore' which I guess makes sense," concedes guitarist/programmer Jim Plotkin. "But I can't label our music. There are too many influences at work."

Raised on a steady diet of early '70s industrial and noise acts, Old innovatively used '91's **Lo-Flux Tube** to dabble in the Japanese no-wave/noise sound currently employed by such bands and Brutal Truth, A.C., and Altercate The Senses.

Painstakingly written over the course of a year, Plotkin admits that **The Musical Dimensions of Sleastak** "is for people with selective musical tastes."

"The people that already like us and appreciate the changes we have gone through will probably like anything that we do," he says. "I think it is the style in which we do it that they are attracted to."

Vocalist Alan Dubin agrees. "If they like our music, then they are open-minded enough to accept the changes. Although, it's not as if we have a lot of fans."

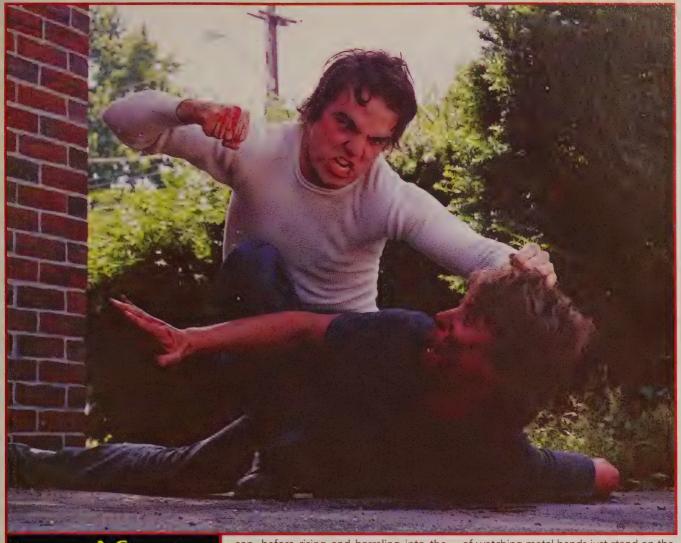
While the core of Old is Plotkin and Dubin, a number of bassists have performed with the band live. Journeyman guitarist/bassist Jason Everman, who has also enjoyed short stints in Nirvana and Soundgarden and has now found a stable home in Mindfunk, worked with the duo during the **Lo-Flux** live shows.

"We haven't found a bassist who has contributed enough to really become part of Old," says Plotkin. "All of the bassists that have passed through have seemed to just have been biding their time until a better situation came along."

The duo is currently working with Herschel Gaer, a fan of Old who approached them at a performance in Camden, N.J.

"We needed a bassist at the time, because the one we were playing with then was in another band," explains Dubin.





A.C

"He has pretty good musical tastes," adds Plotkin. "That's what you have to strive for when you bring in a new member. It's important that their musical tastes mesh with yours."

Plotkin admits that while he "is still able to enjoy" the music on **Sleastak**, he is already looking forward to working on the next album.

"By the time we do each successive album, the previous one has become boring," he says. "If you play the same songs live enough times you will start to hate them. Right now, I hate every record that we have done previously and it's only a matter of time before I begin hating **Sleastak**, so the next album is bound to be even more out there."

IT'S LATE SUNDAY NIGHT and New York City's resurging hardcore scene has gathered at the club, Wetlands. Most in attendance are veterans of tough, crowded, sweaty, mosh-heavy shows, yet few are prepared for Boston-based A.C.'s aggressive set to promote their newly released LP, **Everyone Must Be Killed**.

Bald and furrowed-browed vocalist Seth Putnam lets loose a roar and tumbles onto the stage with no regard for his person, before rising and barreling into the crowd. In the meantime, guitarist John Kozik plays on, oblivious to what is going on. Drummer Tim Morse stands, and walks around his kit never losing a beat. Within the first few minutes, the band races through over a dozen songs.

Arguably taking the hardcore metal to its furthest extreme with screams, screeches and ear-splitting staccato, A.C.'s music has been referred to as "blatant stupidity" by its detractors and "a joyous cathartic release" by its fans. Yet no one denies how unique they are. The trio have never had a bass player in their ranks.

"When we first started six years ago, we were just a joke band," recalls Putnam. "One of our jokes was that 'only poseur metal bands have bass players.' At first, we were being ridiculous, but we soon discovered that we really didn't need one. However now that we are doing some more musical stuff, if the right bass player came along we'd pick him up."

While the Wetlands performance ended without incident, most of A.C.'s shows quickly come to an abrupt end.

"A lot of the shows, last year and the year before, ended two minutes into our sets," laughs Putnam. "I've grown tired

of watching metal bands just stand on the stage looking bored. So I try to liven thing up a little."

"When he tried to "liven" up the crowd at a show in San Francisco, he was quickly arrested.

"I went into the audience and someone shoved me so I shoved him back," recalls Putnam. "Pretty soon punches were thrown and the police were called. We ended up playing for a minute and a half that night."

For his trouble, the vocalist was thrown in jail and sentenced to community service and a sizable fine.

Now that the band is on Earache records, more concert goers will be aware of the band and its antics. Putnam believes things will go more smoothly for the trio.

"When we play before A.C. crowds, we finish an entire 30 minute set," he explains. "When we played a red neck bar last year, a riot broke out."

While 58 titles are listed on **Everyone Should Be Killed**, Putnam estimates that there are about 335 songs on the new album. But the large number of songs are no problem for the band who once released a vinyl record entitled **The 5,643 song EP**.

響ts pretty wild when you're in close quarters with a young band that you sense is going to explode, the energy is incredible-like a rocket on a launching pad. Grunge gurus Sugartooth are the band— a New Orleans taxi cab are the close quarters and very close it is, near enough to smell beer and b.o. on this humid afternoon Our cab driver is a typical Louisiana local, easy, amiable, moderately lethargiceven after these four ribald dirge demons crowd his cab. It's not your typical taxi: Josh, Joey, Marc and Tim, take a rare speechless moment to check out the decor. The style is '80s festive.' Pompons line the rear window, Mardi Gras beads hang from his rear view mirror and an alligator claw ominously graces the dashboard like a bayou Jesus.

Where else can you bang your head, imbibe a beer and wash your socks all at the same time?

The audience was suitably impressed—during the set, no one went to put their boxers in the dryer, the pool table was deserted, pinball machines were used as lounge chairs and the group was toasted. Sugartooth, on the other hand, thought the gig was thoroughly mediocre.

"The mix sucked," observed bassist Josh Blum. Josh is one of the skillions of metal mavens who first picked up the bass because of Kiss' Gene Simmons. Live, he takes a very low key approach. Josh just hangs in the back and offers a rhythmic

bottom.

Today he's got on potent gold Mardi Gras beads, which moderately tempers his menacing stance.

Timothy can't stand still—he's incessantly talking, making jokes, jumping around, pounding on his guitar. He's the one who stays up partying all night, streaks through the French Quarter at dawn and orders \$400 worth of room service for breakfast.

Josh and Marc with their angelic dark curls are obviously Sugartooth's artistic types. Mark's got this faraway look in his eyes as if he's zapping emotional aliens or creating new song riffs. The dude's a video game fanatic. "Give me a bong and a Sega and I never need to leave the apartment," he

states succinctly. "Terminator's awesome! I like kicking some booty. I missed the video game revolution until about eight months ago, it passed me by. I was so bored on tour, that I just went to a toy store and bought a system.

I've been addicted ever since."



SWEET AND SOUR

"I didn't kill that one," notes our driver with a suitable drawl. "I used to have a 'gator, called it Bob. Raised it from a little thing until it was about five feet. I gave it to my brother. He ate it. I could never have done that, Bob was like a member of my family."

Everybody from Louisiana has alligator stories. After all, the state is laced with rivers, streams and bayous, all places where 'gators hide, avoiding a fate worse than shoes. Sugartooth's wildman guitarists, Timothy Gruse, a Louisiana Redneck, who can only be silenced by a 'gator or a strip of duct tape across the mouth, has a slew of 'gator gab.

"My brother ran over an alligator, a little one. He thought he got a flat tire," Tim reveals with unbridled enthusiasm. (He acts like he's on a chronic sugar rush.) "He got out of the car and noticed he ran over an alligator."

Tim's like a grenade— throw him into a group of people and he explodes. That's fine by the rest of Sugartooth, who are more like smart bombs— they only detonate when the situation lends itself.

"We all bring different experiences into this band," observes lead vocalist and guitarist Marc Hutner, "Sugartooth is a melting pot of cultural backgrounds. We've got a Jew and a Mexican, a Redneck and a halfbreed. We offend everyone at once."

These guys who got their name from a sweet fetish, play a wicked amalgam of melody and dirge on their self-titled debut album. Live, your head dips and your boots stomp to Sugartooth's sonic shower—which is simultaneously solemn and uplifting—heaven and hell within the course of an hour.

Tonight, we get the opportunity to check them out at Checkpoint Charlie's— a combination concert club, bar, poolhall and laundromat. You know you're in the South. Conversely, Tim is all over the place. "You know what the coolest thing that's ever happened to me onstage?" he inquires, his blue eyes shimmering mischievously. "Playing on key! I played a whole set without playing one bad note!" He's very proud of this

"We played a show in Utah, and it was ice cold out," recalls Marc, a native Californian. "The guitars were really, really cold when we went onstage. The head of my guitar just broke while I was playing. The roadie jumped up, gave me my second guitar and the neck snapped— back to back I had two guitars break, that was the worst thing. Tony lommi was in the house that night, that's what it was."

"Sugartooth is a melting pot of cultural backgrounds."

Reflecting their music— a subtle thrust of the good, the bad and the ugly-the members of Sugartooth are a study of contrasts. We find ourselves hanging out in a Louisiana graveyard round about sunset, and their array of character quirks become glaringly obvious. (Louisiana graveyards are wicked. Because the local water table is so high, all of the coffins are in above ground mausoleums - cadaver canyons covered in crosses, angels and gargoyles.) Joey Castillo the drummer who's no relation to Randy—and Tim are the obvious troublemakers in the group. Joey, who makes the most intense faces when he slaps his highest high hat, cuts a menacing offstage figure in wrap around shades, slicked back hair, and tattoos on most body parts. (He could have been an extra in Scarface.)

BY JODI SUMMERS

Josh is the kind of guy that you can imagine sitting in a bean bag chair with headphones blasting Black Sabbath. Ever the long haired intellectual, he's one of the few rockers who wears glasses on stage, and asked that we be sure to write hello to his mother. (Hi mom!)

Now you've met Sugartooth. These characters have collectively created such musical masterpieces as *Black Queen*, *Leave My Soul to Rest* and *Sold My Fortune*. Put Sugartooth on after the sun goes down—after dark is definitely the best time for their dirty dirges.

"Music has to be bad or else it's boring," observes Tim. "I like to sound Rick James dirty: lowly nasty. Our music is loud and sloppy. We have a good time."

"We play real rock and roll," notes Josh, who along with everybody besides Tim is from Southern California. Media kids, their futures were decided by rock and roll.

"My life was changed the day I bought Highway to Hell," expounds Marc. "I bought it because the album cover was fascinating. I fell in love with Bon Scott, and that's why I'm in rock and roll today."

and said, 'This is what I want to do.'"

Sugartooth want to make music for the long haul, they're not looking to score a Pearl Jam-sslike success with their debut album—although they wouldn't complain if they did. But that's not the reason they make music.

"We want to support ourselves with what we do," confesses Josh.

"I don't want to work a day job," admits Time "If I go on living like this it's fine, if I make a million dollars its fine."

TIM

RAWS

666 Marshace

Marshall

SORR SOLD OUT

HIT PARADER

bands out there searching for a record deal. The things some musicians would do to get signed boggle the mind. Better yet, the things they would do just to get the ear of a few of the A&R big whigs go beyond mortal comprehension. Then there are those bands that don't even give any of it a second thought. Enter Tool— a Los Angeles based band that has blazed a trail to success with their EP Opiate and debut album Undertow. Tool had only been playing together for a little over six months when they made a home at Zoo Entertainment.

"We really didn't care about the record companies at all. Getting signed was not why we started playing," Tool drummer Danny Carey admitted in a matter of fact tone. "I mean you can only imagine how strange it was for us when these record companies started making offers. There are a million bands out there banging their heads against the wall. They all want to get signed and we really didn't care."

A record deal does not equate the end of the journey for success. However, it usually moves a once non-profit outfit to a more comfortable career status. How could any band honestly say that they did not care about getting signed?

"We all had our own lives. I was working with Green Jello and that was in full swing. Adam was doing his special effects stuff with movies. We didn't need a record company to allow us to continue doing what we do. Tool was not the center of our lives. Of course now the band is paying our bills so our focus has shifted to it. Now music can provide our security."

"The attitude we had allowed us to make better choices. We did not play the bidding game that some record companies wanted to play with us. It took a while after the initial interest for us to sign with Zoo. They were the first label to show interest in us. There is this thing in L.A. that once a label thinks you're good, they all think you're good. They all want a piece of the action and are afraid they might be missing something. We took our time to make sure we had complete control from art work and videos to advertising and content of music. It worked to our advantage not to be star struck and greedy because we did get that complete control.

Tool certainly has a hands-on mentality about their career. They want to do as much as they possibly can without outside assistance. The band did the art work for **Opiate** and **Undertow**. Adam Jones (guitar) and Paul D'Amour (bass) have experience in film and art. Danny can insert his encounters in the music business. And vocalist Maynard James Keenan's life experiences should more than equal the technical seasoning of his band mates.

"A!l of our experience has come in handy," Keenan said. "For example, Adam's film work is prevalent in our videos. We did the album art work ourselves. We are happy we can take care of it all instead of



BY PAT MITCHELL

farming it out to some production company like most bands."

"It means more to the music and it relates more to the music," Carey added. "The connection is tighter between our videos and our songs. It is a sad thing, but if your video gets played on MTV three times, more people see it than will probably see the album cover or hear the entire album. Videos are

"There are millions of bands who want to get signed— we really didn't care."

very important. MTV did more for selling our album than nothing else. We reached a lot of people initially through radio and word of mouth. But MTV is free to so many people every time it's on. So we wanted to be represented right."

Even more important than video to Tool is their live show. In the beginning, the band was stuck with incompatible bands because people didn't know how to categorize them. Things began to look up when they got the opening slot for Henry Rollins. Last summer, they got the chance to play the mother of all alternative tours, Lollapalooza. The traveling concert circus apparently left a lot to be desired, but it had its good moments. Most of the band compared playing its main stage to a natural high. But we are talking about Tool, remember. These guys enjoyed their month of playing the less coveted smaller stage.

"On our first tour we were put with some bad bands," Carey explained. "We did this show with the ex-Guns N' Roses drummer's band. I can't remember their name. We ended up with a bunch of people with big hair watching us with their mouths open. Some of our shows we had five people. Every band needs to go through that. Hey, we needed the rehearsal time. We were not that good back then. We played the songs well, but we were pretty green.

"Henry Rollins was great for us. He was like this seasoned pro. He showed us the ropes and took us under his wing. It helped us make it through Lollapalooza. The frustrating part about that tour was being put in that environment. It's more satisfying for me to play a club with 1000 people than a big thing like that. That is why we enjoyed the second stage more. It was more sincere."

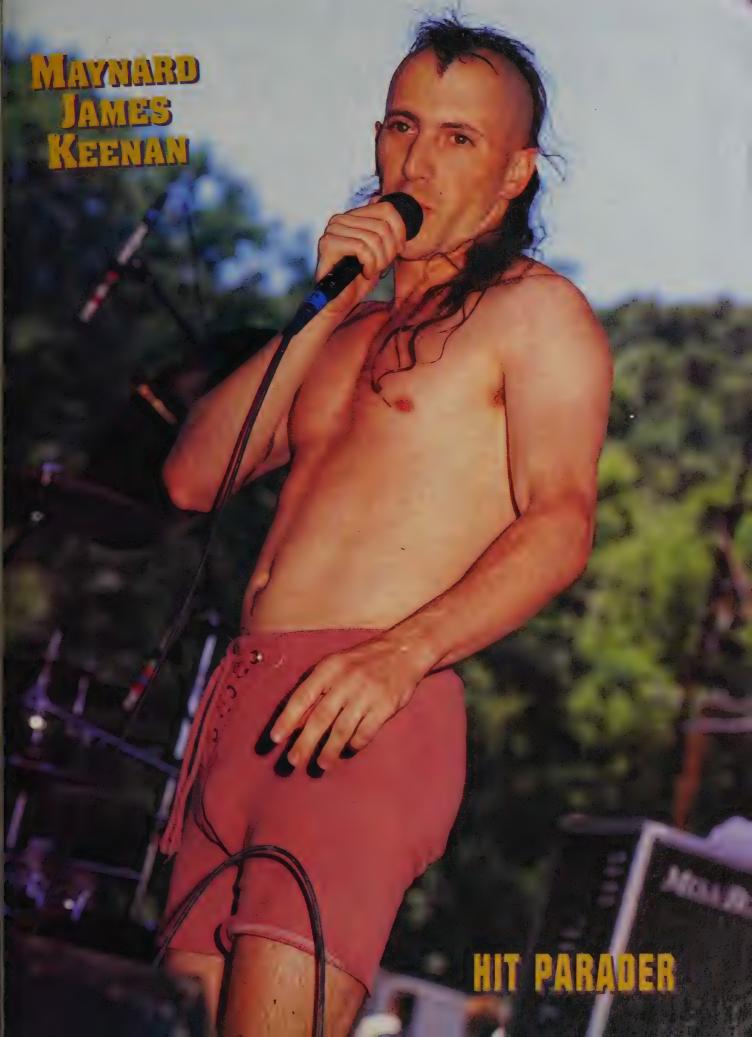
Sincerity seems to be the key word in music these days. There is no doubt that a new breed of music has taken over the rock world. The popularity of the alternative hard rock sound is comforting to many people. Of course, there are many bands who made financial gains due to this change in style, but the issue goes far beyond money for some people.

"Thank God music changed," Carey exclaimed. "We just went through some dark years in hard rock. I was losing faith in humanity. I could never understand how such theatrical stuff could have done anything for anyone. It never meant much to me and it never inspired me to play. We play music we feel. If those guys feel what they play, I really feel sorry for them. There's always going to be lame music and it's made for the lowest denominator of people. Music is meant to bring people's level of consciousness up, not to drag it down to the masses."

"Listeners have to get something out of music," Keenan added. "They have to learn from it or relate to it. We keep our music open to interpretation so people can enjoy it their way. One of our goals was to have our music available and acceptable on different levels."

Another goal shared by the band is to remain true to themselves. The music has to also be something they can relate to and learn from. Rest assured that when fool feels they are not being edified by their music, they will disband. With this in mind, they make no major predictions for the future.

"There is a chemistry in the room when the four of us get together and jam," Carey said. "It's hard to describe. The hardest part about putting a band together is finding three, four or five people with a similar vision. The chemistry has to be right so you can reach that higher ground. In some bands, it happens all the time. In other bands, it never happens. It can't be forced and we were lucky to find each other. Five years from now who knows if we will be Tool? I think we have a couple of good albums left in us. It's hard to judge beyond that. We will know when it is time to move on. The band wasn't always the center of our lives and it won't always be the center of our lives."



* SHOOTING STARS*

REDD KROSS

It's kind of hard to classify any band with 15 years worth of experience as a "shooting star", but in the case of Redd Kross we'll make an exception. You see, for most of those 15 years, this Los Angeles based unit—fronted by the notorious McDonald brothers, Jeff and Steven— lived in that city's rock underbelly, playing the clubs and dives a little off the beaten track. While El Lay was building it's '80s rep as the "home of rock and roll", the members of Redd Kross (still only in their early teens) played it cool, releasing a series of indie albums and EPs, touring the world with the likes of Black Flag and Sonic Youth and waiting for the right time to take over the world. They recorded one major label album, Third Eye, in the late '80s, but that disc did little but fuel the fires of the band's small but loyal fan base. But now, with the release of their latest disc, Phaseshifter, Redd Kross may finally be ready to assume the role as one of rock's most eclectic and admired

"We've always had a lot of different things going on in our music," Jeff McDonald said. "We have a really wide range of influences that have helped shape the music we play. We never know exactly which of those influences are going to emerge when we go into the studio. That's part of the fun."

Once again on their new album, Redd Kross' incredibly diverse set of musical influences raise their varied heads in a most intriguing way. From punk to pop, from blues to bop, they also seem to share equal importance in Redd Kross special rock world. Over the years, Redd Kross has influenced a generation of rockers— bands as diverse as Faith No More and REM— but it seemed as if that mainstream commercial success was to remain out of their reach. Now, perhaps, they have discovered the means of gaining that wide-spread popularity while sacrificing none of their unusual appeal.

"This record has come out on our own label, This Way Up," McDonald said. "It's distributed through a major, so we kind of have it both ways. We have the control we want, yet the power of a big label. I think we long ago accepted the fact that Redd Kross was always going to be just a cult band... but maybe it's not to late toos change that."





IMPERIUM

Imperium like to bill themselves as Holland's answer to Megadeth. Kinda sounds like one of those Jeopardy responses that needs to be put in the form of a question, doesn't it? Okay then, which Dutch band consider themselves to be their nation's version of Megadeth? Why Imperium, of course. How metallically intellectual of you! Actually, on their American debut, Too Short A Season, this five-man band often sound like a mixture between Black Sabbath, Queensryche and the aforementioned Megamen, a heady company for a young band fresh out of the Land Of Windmills. Blending the guitar histrionics of brothers Rob and Michael Cerrone with the flexible voice of Andre Vuurboom (ain't that the sound your car

makes on a cold morning?) and the pounding rhythms of bassist Remco Nijkamp and drummer Patrick Gerritzen, Imperium have emerged with a progressive rock sound that is both entertaining

and exciting.

"We have many influences," Vuurboom said. "We listen to everyone from Fates Warning to Black Sabbath, and we try to bring elements of each of them into our music. We don't borrow from them as much as draw inspiration from their work."

On **Too Short A Season** Imperium display a finely honed ability to construct hard hitting, richly textured rock compositions. While they will never rank among the most original bands on the planet, they have managed to mask their influences just enough to avoid the "rip off" tag. Yet, these guys are young, and they're from Holland, so let's give 'em a break.

"We're looking forward to being able to play our music around the world," Vuurboom said. "It's our dream to play in America in front of thousands of fans who understand what we're trying to do."

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e at Hit Parader are always amazed how musicians can be so critical about their peers. This month we chose a few of our favorite bands and looked back on how other rockers rated their clips in past Rate-A-Video sessions.

ALICE IN CHAINS

Paul Gilbert and Eric Martin of Mr. Big on What The Hell Have I

Eric: God, is this video on every minute or what?! I think I've seen this a hundred times. The singer looks like the devil in this

Paul: Sounds like they mean it. (laughs) Well, I like the sound of the band.

Eric: It's pretty good, but I'm still listening to Would?. They seem to put out a new song every month. I do like it though.

Paul: I don't know, it's pretty cool I guess. The stuff I'm listening to now is so far removed from that. Its style is a lot different than what is usually on my headphones.

Jani Lane of Warrant on Angry Chair

This should be a commercial of why you should not do drugs 'cause you'll end up making a video like this. Jesus, it must be tough to go through life this depressed about everything. Don't these guys ever get laid?

BON JOVI

Dee Snider and Joe Franco of Widowmaker on Keep The Faith

Dee: First you gotta wonder if Jon owes John Mellencamp royalties for that haircut! Or Dennis Leary with that leather jacket

Joe: I bet Tico talked him into it. It's a cool rhythm track but I think the song blows. The hook is so weak and played out.

Dee: The thing is they started as a metal band and now they're trying to leave and move into the pop field. There's no distorted guitars, no metal drums.

Joe: But don't you think the hook is lame and over-sung?

Dee: Actually it sticks in my head, but it's still not working. I'm not buying the record. But Jon does look like Dennis Leary in that jacket. I'm expecting Cindy Crawford to pop in any minute.

Monty Colvin and Ben Huggins of Galactic Cowboys on I'll Sleep When I'm Dead

Ben: The best parts of this video were the Beatles' riff-offs, with the fast motion chases, the stuff where they're hiding behind the newspapers, and the scenes when they go into the limo and go out the other side into another limo were taken from the movie A Hard Days Night, but I think the Beatles did it better. Don't you think Monty?

Monty: Yes, I did. I think all this video is saying is 'hey, we are a really huge band', and it's Bon Jovi doing what they do. And he kinda looks like Bono now, doesn't he.

D.D. Verni, Merritt Grant and Rob Cannavino of Overkill on Sex Type Thing

Merritt: I like the guitar sound. It's sloppy and distorted, thick and has feedback. But if anybody asked if I liked this band I'd say no. It's so hip it scares me. Doesn't it remind you of Alice In Chains?

D.D.: Maybe a little. I like it but there's already a band like this. The video is okay, but after a while all these videos start to look the same.

Rob: I like it. It's a good song, but give or take the video. The song is good and raw. Merritt: The bass player has a cool look to him, kinda like a rock-a-billy Elvis look, he's not a heavy metal dude.

DANZIG

Robert DeLeo, Dean DeLeo and Eric Kretz of Stone Temple Pilots on Dirty Black Summer

Eric: I think it fits the band really well 'cause it's straight and nice and raw.

Robert: The video didn't do anything for me. I don't know how descriptively creative you can get about a dirty black sum-



STONE TEMPLE PILOTS

Tony Iommi and Geezer Butler of Black Sabbath on Creep

Geezer: It's alright, but what the heck is it about? I like the song but I can't really aet into the video.

Tony: I feel the same. It's a nice song, but I don't understand the video, but then again, it's hard to make different videos these days.

Geezer: Do you know what the song is about, 'cause I can't understand what it's about from the video. I thought the song was really good but since I'm not sure what the video is about...

Tony: I'd say the same, but I'm still trying to figure out what our videos are about. Geezer: It sometimes gets lost in the translation depending on the director and all

mer. I think the band rocks, you can't put them down for that.

Dean: They all look like very nice fellows, but it didn't do much for me.

Andrew Elt and drummer Jan Koster of The Sleeze Beez on How The Gods Kill

Andrew: Next video!

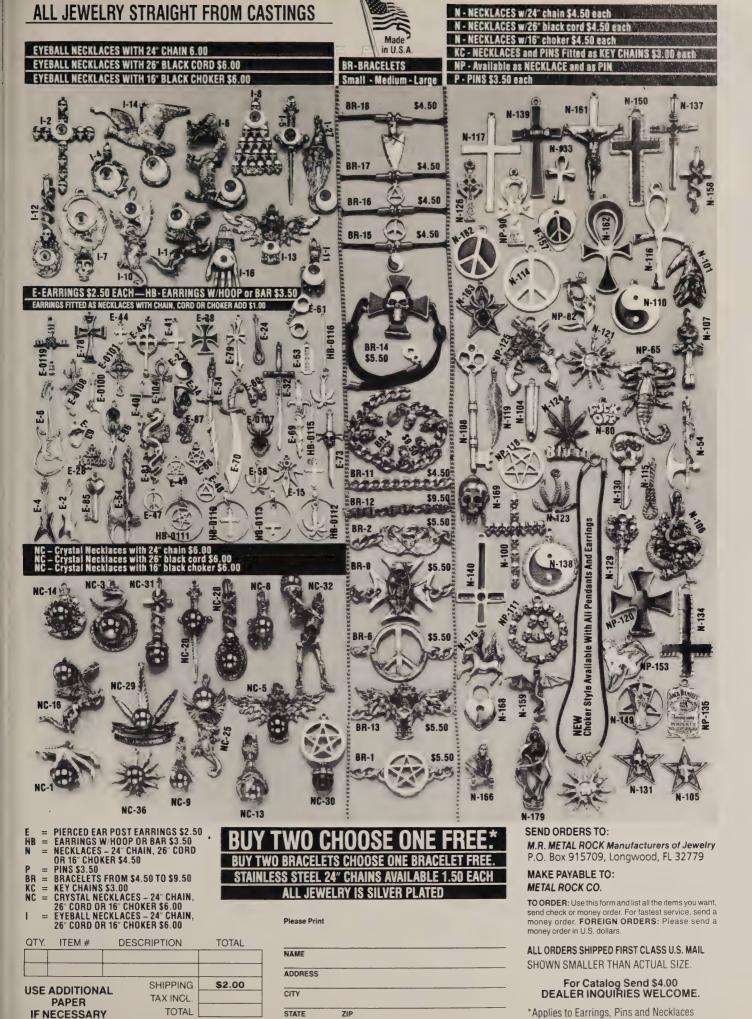
Jan: Danzig is the biggest load of rubbish I've ever seen or heard in my life. He is so full of crap. He should be in arm wrestling instead of music. Tell this guy to take a hike. Loser!

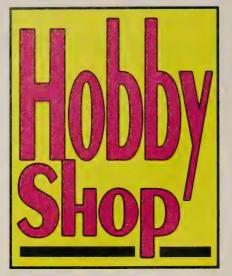
Andrew: And Jan is not afraid to get his ass kicked by this guy either.

Jan: That's right. And you can tell him

Andrew: He should be in politics or poetry, not rock and roll. Jan: Or a Viking movie.

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BY ROB ANDREWS

other two divisions. There's also a wild-card team, which I'll say will be Toronto. In the National League, the east is really tough with both the Phillies and the Braves there, but I've got to pick Atlanta. The west seems pretty easy for the Giants with maybe the Cardinals winning the Central division. The wild card will be Philadelphia.

HP: A lot of people say that baseball is in big trouble, that it's been usurped by both basketball and football as the "American Pastime". Do you agree with that?

SI: There's no question that those other sports have really gained in popularity in recent years. There have been some brilliant marketing campaigns undertaken to give the stars of those sports a very high profile. It seems that baseball has been a little behind the times. But if you're a true baseball fan, there's nothing that can replace it.

HP: Now that you're living in California, do you find your allegiances shifting away from New York teams?

SI: When you're a Yankee fan, you stay a Yankee fan. You are exposed to a lot of different games out here, but you get to pick up a lot of New York telecasts on cable systems, so it's not like I'm out of touch. Because of the time differences I think it's easier to keep track of an east coast team when you're living out west than trying to follow a west coast team when you're living back east.

HP: When you're on tour with Anthrax, especially in places like South America and the Orient, it must be hard to stay in touch with American sports.

SI: In some places it's almost impossible, but it's better than it used to be. The first few times we went to Japan, or even Europe, you were almost totally out of touch. But now almost every hotel in those places gets CNN or Headline News, so you can stay in touch with things. The only annoying part is that in European hotels, when they give CNN sports reports, they do European cut-aways and give soccer and cricket scores. You've got to keep

watching to get the American stuff.

HP: You have a guitar with the Yankees' logo on it, and you've worn team jerseys on stage. Do you think fans in foreign markets have any idea what that's about? SI: In a place like Japan they certainly do. American baseball is very big over there. They have their own teams, but certain American teams, especially the Yankees, are very well known. I don't really know if they understand it in South America, for instance, but it doesn't seem to bother them.

here are two things in life that Scott lan really knows about. That's not to say that Anthrax' shaven-headed guitarist isn't conversant on any number of subjects. But when it comes to his two "passions", heavy metal and baseball, he'll go toe-to-toe with anyone. Well, we've heard enough from Scott about heavy metal over the last few years as he's discussed his band's most recent album efforts, including their recent live disc, The Island Years. So we figured where else could he have free reign to discuss his other love but in this month's Hobby Shop?

Hit Parader: We know you're a big Yankees fan. A new baseball season has just begun. How optimistic are you a b o u t the '94 "Bombers"?

Scott Ian: It's the time of year you've got to be optimistic. But I wish they had gone out and gotten another pitcher. I think Toronto, the two-time defending world champions, and Baltimore both improved themselves in the off season. I don't know if the Yankees really did. They had a surprisingly good season in '93, but they need a pitcher like Jim Abbott and Melido Perez to do much better

than last year. If one of them emerges to go along with Jimmy Key, who's their Number One starter, then I think they'll be fine.

HP: Do you want to give us a few guesses as to who will win the various divisions this year?

SI: Baseball has totally realigned their divisions this years, so it'll be a little harder to predict things. I don't know how I like the idea of having three divisions in each league. I liked it best when they only had one! It'll take a little getting used to. But if I have to predict who'll win, in the American League I'll say the Yankees in the east, though it's tough to go against Toronto, with Texas and California winning in the

ANTHRAX SCOTIAN

"If you're a true baseball fan, there's nothing that can replace it."

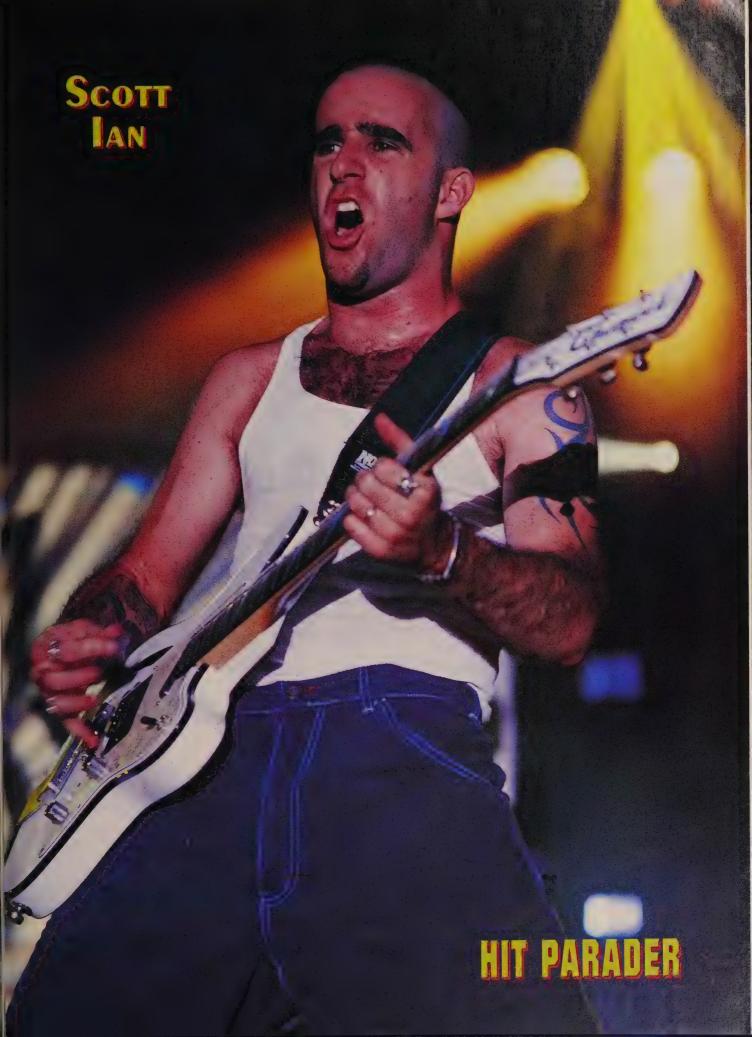
It's the sport of summer, and since they play almost every day, there's a rhythm to it that's still special.

HP: But baseball can't even find a new commissioner. Maybe you want to take over that job?

SI: (Laughs) I'm busy enough right now but maybe I'd like a shot at it someday. It is strange that they can't name a new commissioner, but that's just a power play by the owners. They want to make sure the guy who takes that job is somebody they can control. This is the second season they haven't had a commissioner, and I think they need one. It's not good for the game's image.

HP: We know that your vocalist John Bush is a big basketball fan—a Boston Celtics fan to be exact. Is it a rule that everyone in the band has to be a sports fan?

SI: (Laughing) Nah, it just seems that way. John really is a big basketball fan. He's as into that as I am into baseball. Sports are a great release from the pressures you're under. It's nice to be able to focus your attention on something else for a little while and get your mind off of the little concerns of the day. But I think for us it's crossed the line. It's like our music. We tend to really get into things. We don't approach things in a casual way. We're not sports fans, we're sports fanatics, and that's the way it's really supposed to be.





BLINDSIDE BLUES BAND, BLINDSIDE BLUES BAND

Powered by the dynamic rhythm section of former Badlands members Greg Chaisson (bass) and Jeff Martin (drums), the Blindside Blues Band already has a big leg up on the competition in terms of sheer rock and roll know-how. Combine that fact with the dynamic guitar work of Scott Johnson and the gritty vocals of Mike Onesko, and what you end up with

at 20 paces.

Such tunes as Father Of Lies, The Evil That You Do and Dark Eternity are played with power, passion and precision by this fiveman Swedish unit. But the album's underlying themes are often so dark and ominous that they serve to detract from the music's inherent power rather than add to it. Still, this is a group that shows a great deal of promise, and in the years ahead one can only hope that they'll temper their manic

this daring duo utilize so effectively on songs like *Codine*, *Glue And You*, *Elephant Man* and *Summer Of Hate*. **Rating:** ***

GOREFEST, MINDLOSS

Occasionally a band comes along with a style so offensive, lyrics so blatantly horrific and a sound so mindlessly simplistic that you just have to love 'em. Gorefest is such a band. On their album, Mindloss, This European unit have put together one of the grossest, sickest, most purile collection of metal tunes ever to grace a disc player. You've got to applaud a band with such a single-minded purpose. The band seems to have spent a great deal of time writing the lyrics to such tunes as Putrid Stench Of Human Remains, Horrors In A Retarded Mind and Loss Of Flesh, and while the results will never pop up on MTV or your local radio station, they may just be the



is a hard hitting, go-for-the-throat album that rocks from first note to last. The band is well named, for such tracks as *Back Against The Wall* and *Hit The Highway* bristle with blues-powered rock and roll energy. But while the BBB, recalls such hallowed bands as Cream and Hendrix, they do it with a markedly '90s sensibility. **Rating:** ****

STILLBORN, THE PERMANENT SOLUTION

There seems to be a growing pattern for heavy metal albums emerging from Scandinavia— they're all so damn depressing. Take, for example, the latest effort from Stillborn, **The Permanent Solution**, a fine display of metallic craftsmanship that could wipe the smile off of a circus clown

depressive tendencies and let the power of their musical attack light their way to the top.

Rating:***

CHEMLAB,

BURN OUT AT THE HYDROGEN BAR

If Chemlab was any heavier, they'd need to immediately get on one of those Richard Simmons diet plans. We mean these dudes are heavy! On their latest journey into the abyss, **Burn Out At The Hydrogen Bar**, these metal masters have produced one of the most uncompromising albums of the year. While for all intents and purposes Chemlab is a two-man project, featuring Dylan Thomas Moore and Jared on a variety of instruments, the band's full, rich sound speaks well for the sideman that

thing to warm the hearts of your most disgusting headbanging friends. Rating: ***

EL DUCE, SLAVE TO THEY MASTER

You gotta take El Duce with a grain of salt. El Duce have a sense of humor about what they do. Apparently they know they stink, and, hey, let's face it, that's half the battle, isn't it? How seriously can one really take songs like Ungroomed Lover and Living On Welfare. This ain't pretty, and whatever joke El Duce is trying to put forth quickly wears thin. But if you enjoy annoying, talentless hard rock (and we know you do!) then maybe El Duce is the band for you.

Rating:**

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THE STORY BEHIND THE SONG RUSH'S "NOBODY'S HERO"

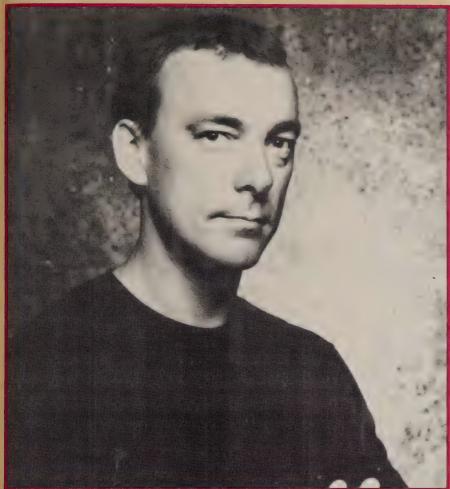
Neal Peart called **Hit Parader** to talk about the story behind *Nobody's Hero*, and how he hates the idea that North American society makes heroes out of the strangest people— performers and athletes, not doctors, scientists, policemen or firemen. Peart philosophized, "What is a hero? Somebody who does something extraordinary— that's why I wrote 'saving the drowning child'— they're a hero. Acts of heroism are when the airplane pilot brings in the airplane or someone

brings down a broken elevator. These are acts of heroism that go on all the time. But in the western sense we are taught to believe these people don't go to the bathroom!"

As Peart talked we were handed a newsflash that said, "Kurt Cobain killed himself." Needless to say Peart expressed concern for Cobain and other young artists who became overnight sensations, "I heard a woman on the radio talking about the alternative bands and she thought it was strange they were so much rejecting the fame that was thrust upon them, 'this is not why we're doing it.' But I never wanted to be famous, I wanted to be good. I wanted to be a drummer, not a personality, not an entertainer."

Fame has always been a topic Peart's worked in Rush' lyrics like Limelight and Super Conductor. Peart believes that fame is destructive for both sides- the fan and the entertainer. "Obviously fame warps out the person who's in that position. And if you admire someone, making them out to be a superhuman, that makes you completely and totally inadequate-you can never measure up to a superhuman role model." Peart believes it's okay to "look up to someone as a role model and think 'there's someone who plays the drums really well. I want to work hard and play the drums really well, too.' To me that's a healthy role model relationship. But when it comes to 'Oh, that person is so great, I could never be like that, 'it's self-destructive."





NOBODY'S HERO

NEAL PEART GEDDY LEE ALEX LIFESON

As recorded by RUSH

I knew he was different in his sexuality.
I went to his parties as the straight minority—
it never seemed a threat to my masculinity.
He only introduced me to a wider reality.

As the years went by, we drifted apart. When I heard that he was gone I felt a shadow cross my heart But he's nobody's—

Hero— saves a drowning child, cures a wasting disease.
Hero— lands the crippled airplane, solves great mysteries.

Hero— not the handsome actor who plays a hero's role.
Hero— not the glamor girl who'd love to sell her soul... if anybody's buying nobody's hero.

I didn't know the girl

but I knew her family
All their lives were shattered
in a nightmare of brutality.
They try to carry on,
try to bear the agony,
try to hold some faith
in the goodness of humanity.

As the years went by we drifted apart. When I heard that she was gone I felt a shadow cross my heart. But she's nobody's

Hero— the voice of reason against the howling mob. Hero— the pride of purpose in the unrewarding job.

Hero— not the champion player who plays the perfect game, not the glamor boy who loves to sell his name. Everybody's buying nobody's hero.

As the years went by, we drifted apart. When I heard that you were gone I felt a shadow cross my heart.

Hero.

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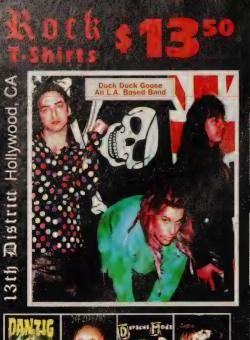


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As recorded by ALICE IN CHAINS

Hey ah na na innocence is over over

Hey ah na na ignorance is spoken, spoken

Confidence is broken, broken

Sustenance is stolen stolen

Arrogance is potentwhat I see is unreal. I've written my own part, eat of the apple, so young; I'm crawling back to start.

Hey ah na na a romance is fallen fallen

I repent tomorrow tomorrow

is suspended my sorrow sorrow

recommend you borrow

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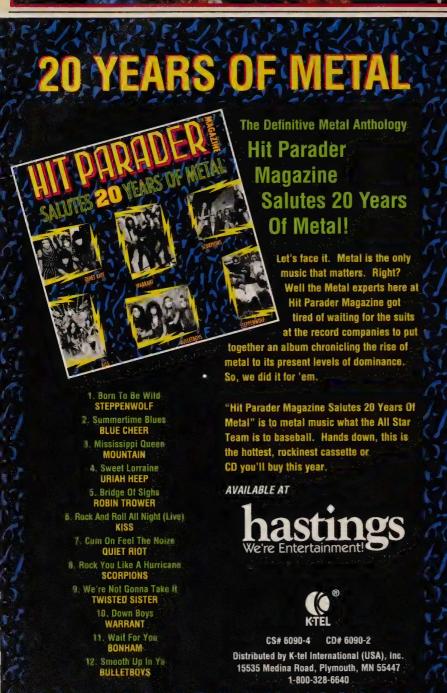
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STARING THROUGH THE EYES OF THE DEAD

CHRIS BARNES ALEX WEBSTER JACK OWEN

As recorded by CANNIBAL CORPSE

Why can't I breathe? Still I see dead on the table Try to move, I'm not able to.

They said I have died. I still feel alive. I won't believe their lies. I can still see through these eyes.

Help me, I'm not dead, wake me from this hell, tell me I'm alive. DEAD!!!

Knives cutting into me, scalpels rip me screaming into deaf ears. Now they stop and see my tears.

Help me, I'm not dead, wake me from this hell, tell me I'm alive. DEAD!

I can't stop the visions, stop the premonitions.

My soul can't escape the boundary of my flesh, My heart does not beat, My spirit does not rest.

They said I have died.

I still feel alive, I won't believe their lies, I can still see through these eyes.

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I gotta get away,
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cross-eyed derelicts comin'
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tattoos an' black manes flowin'.
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pump in
only the strong survive!

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Ground 1978 Pro 1 hr
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2 hrs 40 min
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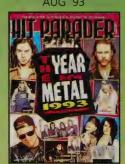


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GRIND

MARK SMIRL
DARRELL BRANNOCK
TIM MOHN
MIKE TOBIN

As recorded by STICK

What does it take to make a mother f**ker see this ain't the way that we're supposed to be. How many people got what kind of power. And who gotcha workin' from hour to hour?

I'd rather punch a cop instead of punch that clock. I'd rather walk the walk instead of talk that talk. I'd rather take control instead of minimal. I'd rather read your mind instead of waste your time.

I got a grind and plenty of axes I think twice next year before paying my taxes. The rules only apply to the masses when money divides the classes.

I will bite the hand that bleeds me, I will help the hand that needs me, I will bite the hand that bleeds me, I will.

Won't waste your time if you don't waste mine.

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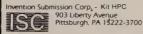
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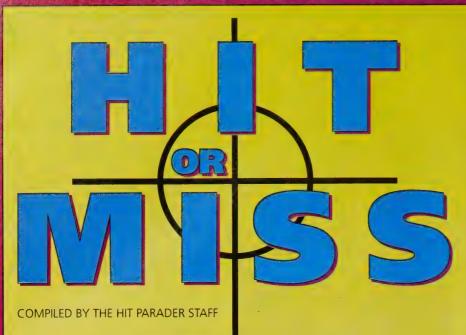
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letters. Some of you, for some inexplicable reason, have had a little trouble accepting opinions offered on this page. You've called us "arrogant." You've charged us with "bias." You've said we're "out of touch." Well, stick and stones may break our bones, but our words can bury any band on the planet! Arrogance? What's that?

Honestly, we've appreciated all the kind words you've sent in, and there have been a lot more of those than anything negative. We hope we have helped you make some of those tough decisions once you walk into your neighborhood record store.

PANTERA, FAR BEYOND DRIVEN

Pantera have slowly built a reputation as one of the hardest-hitting, most uncompromising bands on the planet. Last time out, that attitude earned them a gold record for Vulgar Display Of Power. But that disc only set the stage for this Texas-based unit's latest offering, Far Beyond Driven. This is the album that seems destined to take Pantera to the next level, that lofty strata that few bands ever get to reach. Such new songs as Strength Beyond Strength, 5 Minutes Alone and Shedding Skin rank among the best efforts of Pantera's career. This is a band that's big-time bound, and it'll take an act of God to stop them from getting there. HIT

W.A.S.P., FIRST BLOOD...LAST CUTS

A decade ago, when the L.A. rock scene was hitting high gear, W.A.S.P. seemed like a sure bet to be a monster success. Blending the hard-edged rock attack of Motley Crue with the on-stage dynamics of Kiss, Blackie Lawless and his boys

seemed like "can't miss" candidates. Somehow, it never really happened. Maybe they were too calculated for their own good...maybe they just offended too many people. Well, for whatever reason, the powers-that-be at the band's record label decided the time was right for a W.A.S.P. "g "collection called **First Bloc** "ts. If you missed W.A.S.P.

magic. It's as if Motley's main man, Nikki Sixx, has had his chains removed; he's attacked this magnum opus with a passion fans haven't seen in years. Welcome back Motley Crue. We've missed ya!

SAMMY HAGAR, UNBOXED

When is a "greatest hits" collection really not a greatest hits collection? It's when an artist has recorded for two different labels, and the material appearing on the supposed hits set is only from half of his recording career. Well, in the case of Sammy Hagar, the material on **Unboxed** is actually from only one third of his career since it doesn't include any of his historic work with Montrose in his early days or Van Halen, his current employer. Still, Unboxed rocks from the start to finish with such familiar stadium anthems as There's Only One Way To Rock, I Can't Drive 55 and Baby's On Fire. Hagar also recorded two new songs from the disc, High Hopes and Buying My Way Into Heaven, both of which show he made the right choice to stick with the VH rock machine.

HIT

DAVID LEE ROTH, YOUR FILTHY LITTLE MOUTH

Since we just reviewed the latest release by Van Halen's current singer, Sammy Hagar, what could be more appropriate



you might want to check this out, but if you've had your fill with commercially-oriented shock-rock, give this one a pass. MISS

MOTLEY CRUE, MOTLEY CRUE

Let's get right to it— you've waited four years to hear some new music from Motley Crue and the bottom line is that their new album was worth waiting for. No, they're no longer the pop/metal masters fronted by Vince Neil. With John Corabi aboard, the "new and improved" Crue rock like a baad mutha from start to finish. This is a crash course in great rock and roll. Tracks like *Power To The Music*, *Misunderstood* and *Hammered* show the broad swath of Motley music

than giving an opinion on VH's former front man, David Lee Roth. In all honesty, Roth has always been more at home on stage than in a recording studio, and Your Filthy Little Mouth does little to add to his musical luster. We've heard all of this before, both during his VH stint and on his superior previous solo efforts. It's been said that a little Dave Roth goes a long way, an in the case of his new album, that's exactly the case. By the end of the third song, you feel an uneasy sense of deja vu. This is well-worn rock terrain, a blend of blues, rock and pop that is more confused than infectious. Roth has been here before, and he's done better— 'nuff said.

MISS

METAL ACTION

NATIONAL TOP TEN

- 1. Pantera, Far Beyond Driven
- Soundgarden, Superunknown
- Smashing Pumpkins, Siamese Dream
- 4. Alice In Chains, Jar of Flies
- 5. Nine Inch Nails,

The Downward Spiral

- 6. Pearl Jam, Vs.
- 7. Aerosmith, Get A Grip
- 8. Motley Crue, Motley Crue
- 9. ZZ Top, Antenna
- 10. Stone Temple Pilots, Core

HIT PARADER TOP TEN

- 1. Motley Crue, Motley Crue
- Pride & Glory, Pride & Glory
- 3. Mutha's Days Out, My Soul Is Wet
- 4. Soundgarden, Superunknown
- 5. Atomic Opera, Atomic Opera
- 6. Entombed, Wolverine Blues

State of the World Address

- 8. Stutterin' John, Stutterin' John
- 9. Pantera, Far Beyond Driven
- 10. Various Artists, Kiss My Ass

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July 29	Salt Lake City, UT
July 30	Las Vegas, NV
July 31	San Diego, CA
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July 2	Fort Er	e, N
July 16	Chippewa Fa	ls, W

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BY JODI SUMMERS

SPEAK OUT

he nice thing about living in a capitalistic society is that you can do supposedly anything you want to do. A band makes whatever music they choose—we can listen if we want. We are the people and we get to decide who'ss going to sell 80 zillion copies of a record, and who's going to get dropped from their label. The power of the masses was what was on our mind when we asked musicians: How important is your audience?

We have the best fans in the world, that's why every record we do goes to Number One!

Sammy Hagar Van Halen

It depends on the crowd. Once we did a show with Skid Row in Utah. There were people that were just sitting there, bored off their asses, going to sleep. Finally we left. It wasn't necessarily the people's fault, it was because of the AC/DC concert there where people had been killed. The press and the officials had gone off on the kids so much that by the time they got to the show, they were just fed up with everything. They weren't allowed to get into the show by the security, and we couldn't tell that. We didn't know what was up. You're looking at some 17-year-old kid and he's not into and it's like, why? Go away then. Don't bore us.

> **Axi** Rose Guns N' Roses

Our fans are everything. They make it all happen. There is not a greater feeling than to have your fans come and tell you how much they like your music or the show. That's what it's all about...turning people on and making good music.

John Sykes Blue Murder

The audience opens up the whole show. When that vibe is there, it opens the door between the audience and the have more fun.

thing. When you sit in a studio, there's no atmosphere— at all— it's dark and there are no windows. So you have to accommodate for atmosphere. When you walk on stage and hear 15,000 people

band— everybody knows that anything goes. You can do whatever you want and you don't have to be self-conscious about it, so we're a little looser. We don't care so much about playing the song right, we just relax a little more, **Chris Cornell** Soundgarden The audience is the most important

Joe Elliott: "The audience is the most important thing."

screaming from the

moment the lights start going downthere's already an ambience there. You don't have to create that—it's very important, and it feeds back on itself, when you get that reception you put out even more.

Joe Elliott **Def Leppard**

The fans are it. If not, the band might as well be in the studio or playing with nobody there. The audience...it's the

exchange, the energy...it's the most amazing thing. People are out there and you're getting rid of their minor problems, for an hour-and-a-half every night. That's every day of the week. It's tea time!

Keith Richards The Rolling Stones

Our songs are about real things, and they reach a lot of people on the street level Our fans understand.

> Vinnie Paul **Pantera**

There's nothing like the power of the audience. They have the ability to shut MTV off with the click of a remote. Or the ability to not buy your record. They have the ability to write a magazine and say they don't want to see you in print anymore. We make music for our audience. And if you don't respect them, then I'm not sure what you should have respect for.

> **Dana Strum** Slaughter

That's it. That's the most important thing. Without the audience there's nothing. We'll do everything in our power to put on a good show and make sure everything goes right. We know that if we like something it will go over. That's the formula we've been using and it works.

> Scott lan **Anthrax**

We really work off the audience. Judas Priest is not a band, it's the band and the audience. We get reaction off them and they get reaction off us. A concert is an occasion, us and the people together. We benefit from them and they benefit from us, so it's a very mutual thing.

> **Glenn Tipton Judas Priest**

Jackyl's audience is family. We're America's family. That's why we want to be back on the road and

touring again.

Jesse Dupree Jackyl

A fan once said, "You are a band that gave out this energy and the audience is receiving it and then giving it back. Then we receive it through our head and channel it through guitars back at them." Pretty cool way of looking at it.

> Kirk Hammett Metallica

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GEARING UP

ave Mustaine has built his reputation upon one undeniable fact. He can talk the talk ... and he can walk the walk. Yes, Megadeth's main man has a well deserved rep as metal's "mouth that roared", a guy who's liable to say just about anything about anyone at any time. While his loquaciousness has occasionally gotten him into trouble with both the media and his fellow rockers, more often than not Mustaine has quickly proven that he can back up any claim his outrageous mouth spews forth. And with the Megamen's recent string of gold and platinum successes, one would be hard pressed to call Mustaine's bluff on any of his chestbeating statements. Unfortunately, quite often lost in the bravado of Mustaine's comments and the unbridled energy of Megadeth's mega-metal sound is the fact that Dangerous Dave is one of hard rock's most gifted songwriters, musicians and producers. We figured what could be a better forum for both Mustaine's shootfrom-the-hip verbal gymnastics and his wide-ranging musical knowledge than Hit Parader's notorious monthly column Tech Talk.

Hit Parader: Dave, you've played a variety of guitars on stage over the years, but it seems that the Jackson is your favorite.

Dave Mustaine: Actually, I've got quite a few Jackson that I play. On stage in recent years there are a few that I've favored, but I tend not to be one of those players that's tied at the hip to a particular guitar. I've always believed that it's the guy playing the instrument, not the instrument, itself, that really makes the difference.

HP: Some rock guitarists have pointed out that some of the Jackson models aren't really suited for the heavy rock that a band like Megadeth plays?

DM: Who said that? That's a really silly comment. As I said, if you're a good player, it really doesn't matter what you're playing. The Jackson is a great guitar. I've played other guitars in the past, and I still do, but I think anyone who's seen us live, and heard our sound knows that the kind of guitars I play are very well suited for hard rock.

HP: We've also noticed that you endorse D'Addario strings.

DM: Yeah. I play 'em and so does Junior (bassist Dave Ellefson). They're really good strings for us.

HP: What's next for Megadeth? It's been two years since your last album.

TECH TALK

BY P. J. MERKLE

DM: We're working on new material right now. We spent a long time on the road following the release of **Countdown To Extinction**, and I don't think it would have been beneficial to either us as people or to the music if we had suddenly jumped right back into the studio. I think our fans know that we put a lot of thought and effort into our albums. They're not just a series of songs that are slapped together. We'll never do something like that. It's more important that we take our time in order to make sure that what we produce lives up to our expectations. If we satisfy ourselves, it's a safe bet that we'll satisfy the people as well.

MEGADETH'S DAVE MUSTAINE

"If you're a good guitar player, it really doesn't matter what you're playing."

HP: You've kept the same band lineup together for a while now. Is that a great luxury after the musical chairs that Megadeth played for so long?

DM: That's a good way of putting it. We went through a period when I was looking for something that I knew was out there. Maybe part of the problem was me, I can see that now. But there were definite problems with a number of people who were in the band over the years. Having the group we have now is really great. Everyone is a solid musician who not only is willing to work on all aspects of the album, they actually want to do it. In the past, I had almost all the responsibility fall on my shoulders.

HP: It's been speculated that your desire to write all the band's music, produce the albums and virtually play all the instruments in the past was an exercise in eqo.

DM: It was an exercise in necessity. Except for Junior, there was nobody I could rely on. Now that's not a problem. I'm sure you noticed on the last album that everyone was involved in the songwriting, and that's going to continue on the new album as well. It's the only way you can have a real band. People can say that it was my ego that made me want to do everything, but those people have no idea what the situation was; they don't know what was going on inside my head or inside this band, People like to talk, they like to express views about things they don't know anything about. I guess they have the right to do that, but it really is annoying.

HP: The rock scene has gone through some major changes over the last few years. Do you think it's in a healthy state right now?

DM: I like a lot of the music that's out there now. I think rock needs to always be in a state of change. That's when it's healthy. I think there were times recently when it really did stagnate, where people in suits in big conference rooms had too much control over what was being released. I'm glad that a lot of more cutting-edge bands are getting the chance to record. Maybe you don't like everything you hear... well, you're not supposed to. If you like everything or hate everything you don't have a very discriminating ear.

HP: You've been fronting Megadeth for a decade. What motivates you most these days?

DM: There are things to say, songs to write.

It's not selling records that motivates me, that's for sure. Some people think we've "sold out" somehow because we've sold some records, but those people obviously don't even lis-

ten to the music we make. I'm very happy with where Megadeth is right now. We're big, but not so big that your every move makes headlines. I'm very comfortable with where we are in terms of success. But that doesn't mean I'm not very hungry to make this band bigger and better than ever in the years ahead.

HP: By any chance were you referring to your old buds in Metallica when you talked about bands whose every move gets noticed?

DM: Not really. I think they do a pretty good job of laying low when they want to. I see a lot of other people in the papers all the time. I don't always see them. In fact, I'm amazed how they've been able to keep everything under control as well as they have. I speak to Lars quite often and I can honestly say he's the same crazy guy today he was when I first met him. But Metallica doesn't need me to talk about them. My only job is to focus on Megadeth.

110 HIT PARADER





mighty nice guitars. There are 12 **Gibson** Centennials in all,

and they include such solid bodies as the Les Paul Standard (in the magnificent Goldtop finish), the 1957 Black Beauty Les Paul (with gloss-black body and gold-plated pickups), and the aerodynamic Flying V as well as hollow-bodies like the thinline ES-355. Each is an icon in rock history, played by hundreds of well-known quitarists over the past 35 to 40 years, and still very much in use today. And each is given one of the most lavish accessories packages ever offered.

The Gibson Centennials all come with hand-tooled cases of butter-soft, top grain leather, plus high-quality leather straps, embossed Certificates of Authenticity signed by Gibson's chairman, and even personalized gold 100th Anniversary signet rings for each owner. Other unusually extravagant touches include: an 11-pt. diamond dotting the "i" on the Gibson headstock logo; 3-pt diamond-jeweled sterling-silver Centennial serial number; gold-plated top hat volume and tone control knobs with Centennial logos; mother-of-pearl inlays including 12th fret Centennial banner; 22 karat-gold-plated Centennial coin on the back of the headstock; and Centennial headstock cover and logoed silk ribbon.

Yes, these exquisite instruments are porbably out of the price range of most Hit Parader readers. But don't fret (pardon the pun): instead, take a cue to learn more about the whole, wide range of Gibson gutiars, basses, amps and accessories, by writing Gibson Guitar Corp., 641 Massman Drive, Nashville, TN 37210-3781



Zildjian has good news for budgetstrapped drummers: the world's oldest and best-knwon cymbal-maker has just expanded its entry-level Scimitar and Scimitar Bronze cymbals, which are both made of a 92% copper/8% tin alloy known as "sheet bronze." New to the Scimitar range are 13 inch hi-hats, 14 inch crash, and 8, 10,12, and 16 inch marching band pairs; in the Scimitar Bronze range, there are new 13 inch hi-hats, 10 inch splash, 14 inch crash, and 14 and 16 inch china-types. The cymbals are characterized by a very fast attack and fast delay, giving them a clean, bright sound that belies their price, and cuts through amplification well. For more info, write Avedis Zildjian Co., 22 Longwater Drive, Norwell, MA 02061.







Pearl's new DR-50 "Bridge" drum rack uses a single front cross bar that "bridges" over bass drums up to 24 inches tall, making it compact, sturdy and portable. The cross bar has a square cross-section that, unlike traditional round tubing, allows solid positioning without fear of any attached drums, cymbals or accessories rotating away from the drummer. At 46.5 inches in length, the cross bar can easily support three tom toms and more. It's supported by two vertical support tubes and two square cross section feet. Built-in clamps in the cross bar and feet attach to the support tubes, for a clean look. Two PC-10 clamps, which accomodate 7/8 inch diameter tom arms and cymbal holders, are included. The DR-50 disassembles into five easy to manage sections, and the PC-10 clamps can be left on the cross bar for easy reassembly. Not bad at all for \$250 suggested list. For more info, write Pearl Corp., 549 Metroplex Drive, Nashville, TN 37211.





Kawaii's new Midikey II is an extended MIDI feature version of the original MDK-61— with full 5-octave velocity sensitive keyboard with pitch-wheel and assignable controller wheel. The new MIDI bank and program select messages can be programmed for on-button access to 16,384 (128 X 128) patches. With convenient guitar strap buttons and a weight of just 8.8 pounds, the Midikey II is a comfortable live controller for any keyboardist learning to leap out of their seat. For more info write Kawaii America Corp., 2055 Each University Drive, Compton, CA 90224.

Gorilla Amps has two new, highly affordable versions of its rock-solid GG-20 practice amp: the GG-20C Chorus and GG-20R Reverb amps. Each carries a suggested retail price of \$149.95, which means that for the cost of a good choruseffects pedal, you can get a great-sounding chorus effect built into a surprisingly powerful-sounding, 9-watt amplifier with 6.5 inch speaker. It even has a back-panel chorus footswitch jack, as well as frontpanel depth and rate controls, and **Gorilla**'s own "Tube Stack" distortion switch and rugged construction. The GG-20R is nearly identical, but with a quality reverb instead of the chorus. For more info write Gorilla, 447 E. Gardena Blvd., Gardena, CA 90248







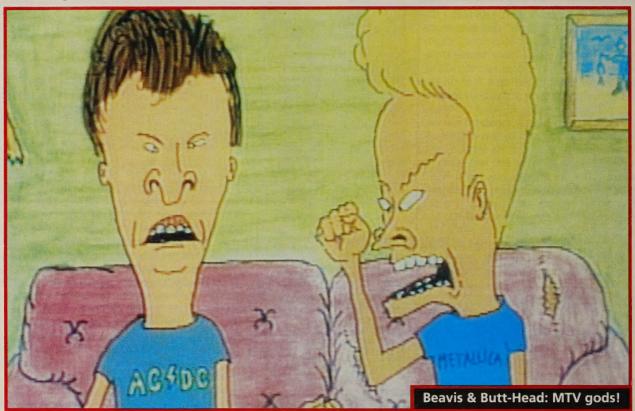
BY ANNE LEIGHTON

Can you think of anybody that's worked with such great rock legends as Jimi Hendrix, Led Zeppelin, The Beatles, Kiss and The Rolling Stones? We know of

to learn from. (3 hours/\$103.45/Premium Entertainment/1025 Sansome Street, San Francisco, CA 94111).

If it works, clone it. That seems to be the on-going philosophy these days of major music icons such as MTV. Some of rock's top acts recently started using word scrawls as part of the images projected in videos. Groups like Van Halen (Right Now) and U2 (Lemon) have seemingly perfected this now burgeoning style. Recently we've seen Motley Crue with Hooligans's Holiday and Bon Jovi with I Believe follow the "wordy" trend with mixed results. Motley's clip made it to MTV, but Bon Jovi's didn't. Therefore its inclusion in the Bon Jovi home video, Keep The Faith-The Videos makes that project extra special.

An avid Video View reader, John from Niagara Falls, asked this column for a list of all the regional video shows that could possibly play his band's video clip. John told us he spent a thousand dollars producing the video and another \$200 making dupes of the clip, and wanted maximum bang for his buck. We suggest that John shell out \$100 more to join the Music Video Association. That way he would receive The Music Video Association Directory (a book that lists names, addresses of all their members— sincluding jukeboxes and outlets, directors, press, publications, promoters, etc). Then, all he has to do is follow up on the appropriate leads by sending out his video. The Music Video Association also enables members to receive newsletters, a creative talent sourcebook called The Alternative

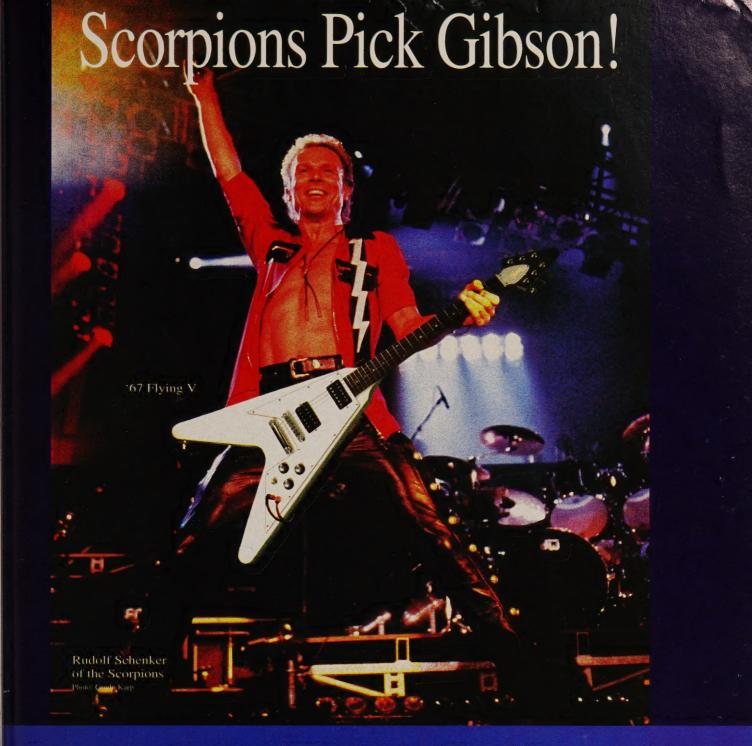


someone who's worked with all of them; that's producer/engineer Eddie Kramer. And now Kramer has a home video available called Adventures in Modern Recording, in which he shares the latest affordable outboard gear, information on analog and digital multi track equipment and shows you how to create an album from the basic tracks to the final mixdown. You'll learn the techniques bands like the Beatles and the Rolling Stones utilized in the studio. In addition, Kramer invites studio buddies like Electric Lady and Bearsville studio designer John Storyk, and the inventor of modern recording Les Paul to give some of their secrets in recording. There's a lot more on this tape, and if you're serious about working in the recording studio, Kramer is one of the best

Who knows if MTV's decision to create four new cartoon shows patterned after Beavis & Butt-Head will turn out to be a good idea. But the first cartoon show is due next month in July- it'll be The Grunt Brothers, who are five brothers that are forbidden to talk because they live in a monastery. Therefore they can only communicate visually— and by grunting. MTV's also planning two other shows, The Head and The Maxx. The Head is about a man whose head grows to immense proportions after his cranium is invaded by an alien. Maxx is about a homeless superhero. Then in 1995 MTV is planning to finally launch a spin-off from Liquid TV— a segment called Aeon Flux.

Pick, and networking opportunities including invites to regular music video association meetings and activities. For more information write to MVA, 1740 Broadway, 15th floor, New York, NY 10019-8625.

Aerosmith has it made in the shade when it comes to having their mugs and music on home videos. In addition to cameos in up-and-coming home vid flicks, Wayne's World 2 and Mrs. Doubtfire, their song Walk This Way is part of the soundtrack of Dazed And Confused along with Foghat, Alice Cooper, Black Sabbath, ZZ Top, Deep Purple, Kiss and many other memorable rockers from the 1970s. (MCA/Universal/no sugg. retail).



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